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COMPOSITORES DE AMÉRICA

Datos biográficos y catálogos de sus obras

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POSERS OF THE AMERICAS

hical data and catalogs of their works

Sección de Música · Departamento de Asuntos Culturales · 1957

COMPOSITORES DE AMERICA

Datos biográficos y catálogos de sus obras

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(Composers of the Americas)

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INTRODUCCIÓN

En su propósito de divulgar la producción musical del Continente, y de estimular la cooperación y el mutuo conocimiento entre los músicos de los distintos países, con el título de *Compositores de América* la Unión Panamericana inició en 1955 la publicación de catálogos de los compositores americanos más sobresalientes, que incluyen biografías, fotografías, reproducciones de páginas manuscritas y listas de obras con su año de composición, nombre del editor y duración en minutos. En la página siguiente se transcribe el índice de los tres primeros volúmenes publicados.

Washington, D. C., septiembre de 1956

Guillermo Espinosa
Jefe de la Sección de Música

INTRODUCTION

In 1955 the Pan American Union began publishing a series of volumes entitled Composers of the Americas *which contains catalogs of outstanding composers. The purpose of this is to make the music of the Americas better known and to stimulate cooperation and knowledge of one another's works among the composers of the various nations. In addition to the title, date of composition, duration of performance and the name of the publisher, each catalog includes biographical data, a photograph and a facsimile of a page of the composer's manuscript. The next page lists the contents of the three volumes published to date.*

Washington, D. C., September, 1956

Guillermo Espinosa
Chief of the Section of Music

HEITOR VILLA-LOBOS

UNA DE LAS dificultades que afrontan los melómanos es la falta de conocimiento de las obras publicadas y el lugar donde pueden conseguirse. El problema se hace más complejo aún con las grabaciones, pues constituye una dificultad adicional el no conocer qué música se encuentra ya en discos. Lo ideal sería que tanto el aficionado a escuchar como a ejecutar la música tuviesen a su alcance no sólo la obra musical impresa, sino los discos y las cintas magnetofónicas de la misma.

Ejemplo típico de estas dificultades lo encontramos en el caso de Villa-Lobos, autor de centenares de obras cuya producción musical ha sido grabada con mayor frecuencia que la de otros compositores de música seria de este continente. Villa-Lobos tiene también una mayor variedad de combinaciones y estilos que cualquiera de sus colegas y, a pesar de los setenta años transcurridas, continúa siendo uno de nuestros más activos y espontáneos compositores. Escribe con frescura, sin prestar gran atención a los cánones establecidos y sin que el manantial de su imaginación dé muestras de agotamiento. "La creación musical constituye una necesidad para mí, una necesidad biológica," dijo en una ocasión. "Compongo porque no puedo

ONE OF THE problems facing those interested in music is that of learning what has been written and where scores and parts may be obtained. The problem has taken on an added aspect through the recording of music, with the difficulty of learning what has been made available after this fashion. Ideally one should have access to both the printed page and the recorded discs and tapes, whether playing or listening is involved.

The case of Villa-Lobos is most pertinent since he has written several hundred works and has been recorded more than any other serious composer in this hemisphere. He also has a greater variety of combination and style than any of his colleagues. Three score and ten years have gone by and he still continues to be one of our most effervescent and spontaneous composers. His approach to music is youthful, without respect for established canons, and the spring of his fertile imagination shows no sign of diminishing. "I create music out of necessity, biological necessity," he once said. "I write because I cannot help it." This is as true today as it was fifty years ago. His range is extensive and varied, like his native Brazil. There is nothing small about

evitarlo." Esta aseveración es tan cierta hoy como hace cincuenta años. Su producción es vasta y variada como el Brasil, su país natal. No hay nada de pequeño en él; piensa en términos amplios, tanto en lo nacional como en lo internacional; y su dinámica energía, su extraordinaria imaginación y su melódica y rítmica vitalidad son conocidas mucho más allá de las fronteras de su propio país.

Por largo tiempo Villa-Lobos no recordaba fecha de su nacimiento. "Después de todo, ¿qué importa?" era siempre su respuesta. Los archivos del Colegio Pedro II, de Río de Janeiro, donde cursó sus primeros estudios, la fijan en 5 de marzo de 1887. Su padre fue compositor y músico aficionado y de él obtuvo ciertos conocimientos sobre los instrumentos de orquesta, el piano y la guitarra. Cuando el padre falleció contaba once años de edad y desde esa época Villa-Lobos tuvo que valerse de sus propios recursos pues a su madre no le entusiasmaba mucho la idea de verlo dedicado a la música. Consideraba ella que la carrera médica ofrecía mayores ventajas económicas.

La falta de regularidad en su vida escolar y su curiosidad sin límites llevaron a Villa-Lobos a abandonar el hogar a los 16 años para unirse a los grupos que cantaban serenatas por las calles de la pintoresca ciudad donde vivía. Pronto se hizo patente su habilidad de violoncelista y como resultado comenzó a colaborar con orquestas y otros conjuntos musicales en cines y restaurantes. Compuso algunos valses y polkas a los cuales no dió mucha importancia y se despertó en él el deseo de conocer mejor a su propio país. Viajó hacia el norte hasta Espírito Santo, Bahia y Pernambuco y se familiarizó con el folklore de esos estados menos metropolitanos del Brasil. Las tradiciones africanas, indígenas y de la época de la colonia habían sobrevivido en estas regiones del país en forma fascinante y ya para 1905 Villa-Lobos anotaba temas de interés para él. Comenzó entonces a escribir canciones, piezas para piano y obras corales y, al cumplir 20 años, compuso su *Cantigas Sertanejas*, obra que tiene algún sabor local. Su evolución siguió un proceso lógico; produjo una suite para orquesta en 1910 y sus primeras piezas de música de cámara en 1914. Con viajes a los estados de Goiás, Mato Grosso y São Paulo y nuevas visitas al norte y noreste del país maduró sus conocimientos. Las

him; he thinks in broad terms, both national and international; and his dynamic energy, extraordinary imagination, and melodic and rhythmic vitality have won recognition far beyond the borders of his country.

It is characteristic of Villa-Lobos that for a long time he did not know when he was born. "After all, what difference does it make?" was his attitude. According to the records of the Colégio Pedro II in Rio de Janeiro, where he studied as a boy, it now appears that the date was March 5, 1887. His father was a writer and amateur musician, and from him the lad learned something about orchestral instruments, the piano, and the guitar. After his father's death, however, when Villa-Lobos was eleven years old, he was left very much to his own devices. Indeed, his mother was not overly enthusiastic about his becoming a musician, believing that a medical career offered greater economic security.

The unsystematic schooling and unbounded curiosity of the lad led him to run away at sixteen to join local serenading bands, which wandered about the streets of the colorful city. As his ability as a cellist soon manifested itself, he began playing in theatre orchestras, moving-picture houses and restaurants. He tried his hand at writing waltzes and polkas, to which he did not attach much importance, and presently developed a *Wanderlust* to see more of his own country. He went north to Espírito Santo, Bahia, and Pernambuco, and came in contact with the folklore of those less cosmopolitan states of Brazil. African, Indian, and Portuguese colonial traditions had survived there in fascinating ways, and as early as 1905 Villa-Lobos was noting down themes which interested him. He then began to compose songs, piano pieces, and choral works and, in his twentieth year, wrote a little work for orchestra, *Cantigas Sertanejas,* which had a bit of local flavor. His development continued logically: he produced an orchestral suite in 1910 and his first chamber music pieces in 1914.

Trips into the states of Goiás, Mato Grosso and São Paulo, as well as return visits to the North and Northeast, matured his knowledge. He even went as far as the Territory of Acre and the Alto Purus, where he became acquainted with primitive Indians. The scientific expedition which he accompanied in 1912 undoubtedly taught

incursiones al lejano Territorio de Acre y del Alto Purus le familiarizaron con los aborígenes del país, y la expedición científica de la cual formó parte, en 1912, sin duda contribuyó a relacionarlo con experiencias ciertamente valiosas para un colector de material folklórico. Resulta interesante mencionar que durante esta misma época Béla Bartók hacia estudios similares en Hungría y en los Balcanes, que más tarde ejeccieron influencia sobre toda su producción musical.

De regreso a Río, Villa-Lobos estudió con Francisco Braga, alumno de Massenet, y con Henrique Oswald. Ambos maestros trataban la música desde el punto de vista europeo y el joven compositor quedó fascinado por Wagner y su enorme orquesta y por Puccini y el *verismo* lírico. Otro que influyó sobre él fue Alberto Nepomuceno, quien había estudiado en Roma, Berlín y París y quien, aunque admirador de Wagner, sentía el estímulo de la música autóctona: había escrito piezas para piano de gran colorido y una *Suite Brasileira* en la cual incluyo tonadas como *Sapo Jururu* y un verdadero "Batuque". Sus ideas habían de tener profundo efecto sobre Villa-Lobos. Los *choros* de Chiquinha Gonzaga y los *maxixes* auténticamente cariocas de Ernesto Nazareth, pianista de cine en la Avenida Río Branco, ofrecieron otro grupo de impresiones musicales durante este período.

Villa, como le llamaban sus amigos, pronto se hizo conocer como uno de los músicos más dinámicos del Brasil. Su incontenible energía y su instinto creador eran tan poderosos que le costaba trabajo controlar sus ideas. Su perspectiva se amplió considerablemente en 1918 cuando Darius Milhaud fue asignado a la Embajada Francesa en Río y el joven brasileño, quizás llevado por su influencia, comenzó a componer con mayor maestria. Sin embargo, por ser Villa-Lobos quien es, tuvo el valor de experimentar por sí mismo y ser su propio maestro, y por cierto su técnica emana principalmente de su propia imaginación. Fue en ese mismo año que Arthur Rubinstein llegó a la capital brasileña y, como resultado de su encuentro, Villa-Lobos escribió *Prole do Bebê*, del folklore brasileño con sabor imaginativo e impresionista magníficamente trasladada al piano. Su gran sentimiento innato por varios instrumentos es instintivo y puede usar lo mismo el teclado, las cuerdas y los instru-

him a certain method, extremely valuable to a collector of folk material. It is interesting to remember that Béla Bartók was making similar field studies in Hungary and the Balkans at this time, gathering material which was to influence his entire musical output.

Back in Rio, Villa-Lobos studied with Francisco Braga, a pupil of Massenet, and with Henrique Oswald. Both of these teachers had a European approach to music, and the young composer became fascinated by Wagner and his huge orchestra as well as by Puccini and lyrical *verismo*. Another influence was Alberto Nepomuceno, who had studied in Rome, Berlin, and Paris. He was a Wagner enthusiast, but he also felt the spark of local music: he had written colorful piano pieces, and a *Suite Brasileira* for orchestra, in which he used tunes like *Sapo Jururu* and incorporated a real *batuque*. His ideas were to have a salutary effect on Villa-Lobos. The *choros* of Chiquinha Gonzaga and the truly carioca *maxixes* of Ernesto Nazareth, who played the piano at a cinema on the Avenida Rio Branco, furnished another set of musical impressions during this period.

Villa, as his friends came to call him, was soon known as one of the most vital musicians in Brazil. In fact, his irrepressible energy and his creative instinct were so overwhelming that it was hard for him to keep his ideas in check. His horizon was widened considerably in 1918, when Darius Milhaud was attached to the French embassy in Rio, and the young Brazilian, perhaps under his influence, began to put compositions together far more deftly. Being Villa-Lobos, however, he was bold enough to experiment and teach himself; indeed, his technique came primarily from his own imagination. It was in that year also that Artur Rubinstein arrived in the Brazilian capital, and as a result of their meeting Villa-Lobos wrote *Prole do Bebê*, Brazilian folklore with an imaginative, impressionistic flavor, magnificently transferred to the piano. His idiomatic feeling for various instruments is instinctive and he is able to use the keyboard, strings, or winds in a thoroughly personal, but completely appropriate, fashion. His pieces are often very difficult, but never impossible.

mentos de viento con estilo absolutamente personal si bien completamente apropiado. Sus composiciones resultan a menudo sumamente difíciles de ejecutar, pero nunca imposibles.

Las nuevas ideas y tradiciones que surgieron después de la primera guerra mundial estimularon a Villa-Lobos, de quien puede decirse que hasta sintió placer en causar sensación con sus composiciones durante la "Semana de Arte Moderno" celebrada en São Paulo, en 1922. Le complacía pertenecer a la "vanguardia" y no veía razón alguna para ser conservador. A pesar de sus características rimbombantes Villa-Lobos está perfectamente dispuesto a mofarse de sí mismo. Esta constituye una de sus más preciadas cualidades.

Al cumplir los 35 años, en 1922, recibió una beca para estudiar en Francia, y al llegar a París algunos de los profesores mas notables le preguntaron con quién iba a estudiar. "Qué pregunta!", fue la respuesta evasiva de Villa-Lobos, "Ustedes son los que van a estudiar conmigo." En realidad París se dió pronto cuenta de la presencia de un nuevo creador. Por supuesto que Villa-Lobos conocía el hecho de que *Les Six* usaban irreverentemente el folklore de los "boulevards" y los "music halls" y que el "ragtime" y la música popular norteamericana estaban de moda. Stravinski ejerció evidentemente gran influencia sobre él, como sobre otros compositores, y el brasileño hizo amistad también con Varèse. Sin embargo, Villa-Lobos se convirtió, principalmente, por sus propios méritos, en figura representativa del decenio y en una de las estrellas del firmamento musical parisiense.

De regreso a Río, en 1927, Villa-Lobos se dedicó de lleno a los problemas de la música en el Brasil y, en 1931, pasó a ocupar el cargo de Director de Educación Musical en el Gobierno. Fue entonces cuando comenzó a utilizar el material folklórico que había reunido. Algunas de las canciones que contiene el *Guia Prático*, antología para niños de las escuelas públicas, han sido grabadas por el gobierno brasileño. Estas composiciones breves escritas originalmente para dos voces, algunas con acompañamiento de piano, se limitan a la esencia de la melodía. Sus orígenes se han definido con alguna arbitrariedad como luso-italiano, francés, sajón, hispano-africano, etc., junto con calificativos

The new freedom of the early twenties exhilarated Villa-Lobos and he rather enjoyed scandalizing people with his compositions during the "Modern Art Week" in São Paulo in 1922. It was fun belonging to the *avant-garde*, and he saw no reason for being a conservative. Despite the flamboyancy in his make-up, Villa is perfectly willing to laugh at himself. This is one of his most endearing qualities.

The thirty-five-year-old composer was granted a fellowship to France in 1922, and, when he arrived, some of the older musicians asked with whom he was going to study. "What a question!" Villa parried. "You're going to study me." Indeed, Paris soon realized that a new creator was in its midst. Of course, he was sensible to the fact that *Les Six* were irreverently making use of the folklore of the boulevards and music halls, and that ragtime and North American popular music were *à la mode*. Stravinsky obviously affected him, as he did everybody else, and the Brazilian also became friendly with Varèse. But, above all, Villa-Lobos became a representative figure in his own right during the mid-twenties, and one of the ornaments of the Parisian musical firmament.

On returning to Rio in 1927, Villa plunged into the problems of music in Brazil, and in 1931 he became Director of Music Education in the government. He began to put folklore material to use: his *Guia Prático* is an anthology intended for children in the public schools. Some of the songs it contains have been recorded by the Brazilian government. Originally they were set for two voices, some with piano accompaniment, and all are very brief, concentrating on the essence of the tunes. Their origin is rather arbitrarily defined - Luso-Italian, French, Saxon, Hispano-African, and the like - together with qualifying adjectives such as "typical" and "regional". Much of the world's folk and popular music is of a hybrid character and, like most hybrids, shows greater force than many purebred national tunes. Villa-Lobos is not one for racial purity: Brazil is a melting pot and he knows it. Moreover, he feels free in his own compositions to be inspired by music from any country. It is what he "does" with the material that counts. In this connection, it is interesting to remember that Villa-Lobos does not claim

tales como "típico" y "regional". Gran parte de la música folklórica y popular del mundo es de carácter híbrido y como tal es mucho más vigorosa que las tonadas puramente nacionales. Villa-Lobos no se inclina por la pureza racial, pues su país es un crisol de razas y él lo sabe muy bien. Además, cuando escribe se siente en libertad para que sus composiciones encuentren inspiración en la música de cualquier país. Lo que importa es lo que él "hace" con el material. A este respecto es de interés recordar que Villa-Lobos no alega que "adapta" el material folklórico. El verbo que prefiere es "ambientar" -- "crear un clima o atmósfera favorable." Bien pueden otros países utilizar este mismo enfoque.

Además de publicar música para niños, Villa-Lobos estableció una escuela de directores de coros. La instrucción es completa (el solfeo constituye parte esencial del adiestramiento) y los profesores van al aula con pleno conocimiento de la materia y la música que ejecutan está relacionada con el curso. A los esfuerzos de Villa-Lobos se debe principalmente que la música banal y de pacotilla que usan muchas escuelas, por la manera fácil de conseguirse, no se utilice en el sistema educativo del Brasil.

El 7 de septiembre, día de la independencia del Brasil, o en dias feriados especiales han llegado a reunirse con Villa-Lobos hasta 20.000 estudiantes y 1.000 instrumentistas en el Estadio Vasco da Gama para cantar obras del tipo de la que aparece en el *Guia Prático*. A estos festivales asisten millares de personas, inclusive altos funcionarios gubernamentales tales como el Presidente de la República y el Prefeito del Distrito Federal. Es este el tipo de espectáculo gigantesco que llena de legítimo orgullo patriótico a los espectadores -- muy lejos, por supuesto, del alarde nacionalista de los nazis en su época de esplendor.

El éxito de Villa-Lobos en el exterior ayudó a la música de su país en general y su energía y entusiasmo contribuyeron al desarrollo de la escuela brasileña de composición. Los jóvenes creadores se han beneficiado enormemente con sus consejos y asesoramiento, tales como Camargo Guarnieri, Oscar Lorenzo Fernândez y Brasílio Itiberê, entre otros, quienes deben a Villa-Lobos, en gran medida, su visión estética.

to "arrange" folk material. The verb he prefers is *ambientar* - "to provide an atmosphere." This "atmosphering" approach might well be taken up in other countries.

Besides publishing music for children, Villa-Lobos established a school for choral directors. Here the instruction is thorough (solfège is an essential part of the training) and the teachers go to their classes knowing what they are about. Furthermore, the music has reason for being performed. That the cheap and banal pieces found in many schools because of their easy accessibility have not entered into the Brazilian educational system is largely the work of Villa-Lobos.

At the Vasco da Gama Stadium on September 7, Brazil's Independence Day, or on special holidays, as many as twenty thousand school children and a thousand instrumentalists have joined Villa-Lobos to sing the type of music found in the *Guia Prático*. The President of the Republic and the Prefect of the Federal District, not to mention a hundred thousand other listeners, are on hand. This is the sort of mammoth performance which fills the breasts of those present with civic and patriotic pride - far different, however, from the Nazi demonstrations of the 1930's.

Villa's success abroad was helpful to music generally in his country, and his energy and enthusiasm led to the growth of a Brazilian school of composition. The young creators have benefited enormously from his advice and counsel: Camargo Guarnieri, Oscar Lorenzo Fernândez, Brasílio Itiberê and others are largely indebted to him for their aesthetic outlook.

In recent years, Villa-Lobos' life has resembled that of many another distinguished composer-conductor, with concert tours in Argentina, Chile, Mexico, the United States, Europe.

As to style, Villa-Lobos began as a post-romanticist, next turned to impressionism and folklore, later experimented with classicism in the manner of Bach, and today synthesizes all the preceding elements. Some of his pieces are quite abstract, others are essentially romantic and easily understood. He charges music pub-

En los últimos años la vida de Villa-Lobos ha seguido el mismo patrón que la de muchos otros distinguidos compositores-directores, realizando jiras de conciertos por Argentina, Chile, Mexico, Venezuela, Estados Unidos y Europa.

En lo que a estilo se refiere, Villa-Lobos comenzó como post-romántico, luego pasó al impresionismo y al folklore, más tarde experimentó con el clacicismo al estilo de Bach y hoy dia sintetiza todos estos estilos. Algunas de sus obras son bastante abstractas, otras esencialmente románticas y de fácil comprensión. Los precios que cobra a los editores varian: son más bajos en el caso de las composiciones más complicadas y más difíciles de vender y más altos para las más fáciles. Villa-Lobos escribe para un público muy variado. Pocos compositores estudian de manera tan concienzuda el propósito de una obra como él, y el sentido de propiedad es decididamente uno de sus mas cultivados fines. En años recientes ha aceptado muchos encargos y sus composiciones para guitarra, piano, violoncelo y armónica ponen de manifiesto su habilidad creativa.

Es un compositor nada ortodoxo, lo que se aplica también a su condición humana. Si bien ha producido doce sinfonías, se le conoce más como inventor de nuevas formas musicales, como el creador de los novedosos *Choros* y *Bachianas*. El vocablo *Chôro*, con varias acepciones, fue empleado por primera vez en Rio de Janeiro durante el siglo pasado para identificar cierto tipo de serenata instrumental improvisada que tocaban músicos ambulantes, y con frecuencia modulada de mayor a menor, algunas veces rítmica y otras sentimental. Villa-Lobos emplea el término mucho más libremente: en sus 14 *choros* expresa el espíritu de la bulliciosa ciudad de Río y amplía el término para incluir melodías indias, neo-africanas y "cualquier melodía típica de carácter popular." Igualmente características son sus *Bachianas*. Se inventó esta palabra para designar un tipo neoclásico de composición musical la cual, si bien tiene en parte su inspiración en Bach, es netamente brasileña en espíritu. Las largas líneas melodiosas y las intensas cantilenas las han hecho populares en extremo, y los imaginativos contrapuntos conmueven de veras al que las escucha.

lishers accordingly, asking less for his complicated works, which will be harder to sell, and more for the easier ones. Villa-Lobos writes for a number of different publics. Few study the purpose of a given piece more conscientiously than he, and a sense of appropriateness is avowedly one of his carefully cultivated aims. In recent years he has accepted many commissions, and his works for guitar, piano, cello or harmonica show what a craftsman he is.

He has been as unorthodox as a composer as he is as a human individual. Eleven symphonies have flowed from his pen, but he is more generally thought of as the composer who invents new musical forms - as the creator of the novel *choros* and *bachianas*. *Choros*, a term with several meanings, was first used in Rio de Janeiro some time in the last century to indicate a type of improvised instrumental serenade, frequently modulating from major to minor, sometimes rhythmical, again sentimental, played by wandering street musicians. Villa-Lobos employs the word much more freely: in his fourteen *choros* he expresses the spirit of the pulsating city of Rio and he expands the term to include Indian, neo-African and "any typical melody of popular character". Equally characteristic are his *bachianas*. The word was coined to indicate a neo-classic type of composition inspired in part by Bach but thoroughly Brazilian in spirit. The long melodic lines, the intense cantilena passages have made them extremely popular, and the imaginative contrapuntal sections engender genuine excitement.

His style is polychromatic, luxuriant, and even lush at times, or, by way of contrast, polyrhythmic, with cross-accents and syncopated sections. He is sometimes worldly; on other occasions he is as naive as a primitive. He delights in using Brazil's native instruments in his nationalistic scores but they are never dragged in merely for the sake of effect. Among those he has used are the *caxambu* (glass bottle filled with small stones), *puíta* (an instrument imitating the roar of a small animal), the *reco-reco* (a rachet stick), *caracaxá* and *chocalho* (wooden and metal rattles like maracas), *camisão* (a drum made of goatskin stretched over a square frame used in the voodoo processions or at Carnival time), and the *cabaça* (a gourd full of

Su estilo es polícromo y a veces llega a la exhuberancia; otras veces, en contraste, es polirítmico, con fortes contrapuestos y pasajes sincopados. En ocasiones es mundano y otras veces tan candoroso como un aborigen. Se complace en emplear instrumentos típicos del Brasil en sus composiciones nacionalistas pero nunca los ha utilizado con el único propósito de crear efecto. Entre los instrumentos nativos que ha usado se cuentan el *caxambu*, botella de vidrio llena de piedrecillas; la *puíta*, instrumento cuyo sonido asemeja el rugir de un pequeño animal; el *reco-reco*, vara dentada; el *caracaxá* y el *chocalho*, sonajeros de madera y metal parecidos a las maracas; el *camisão*, tambor de cuero de cabra sobre armazón cuadrada que se usa en ritos de brujería o durante el carnaval; y la *cabaça*, calabaza llena de granos con una red de semillas en la parte exterior. Los resultados obtenidos justifican plenamente el empleo de estos instrumentos típicos y los músicos extranjeros que se especializan en instrumentos de percusión se complacen en agregar a sus repertorios números donde se utilizan dichos instrumentos.

Una de las formas de llegar a conocer más fácilmente las obras de un compositor es tocándolas. En el caso de Villa-Lobos esto resulta fácil para los cantantes y los músicos porque él ha compuesto centenares de canciones y piezas para piano y docenas de obras de música de cámara. Ha escrito melodías para poemas de los más conocidos poetas contemporáneos del Brasil, entre ellos, Manuel Bandeira, Mário de Andrade y Carlos Drummond de Andrade, así como para Catulo da Paixao Cearense, cuyo poema *Rasga o Coração* aparece en *Choros Núm. 10*. Si bien el número de composiciones de Villa-Lobos grabadas en discos de 78 y de 33-1/3 RPM no puede ni siquiera compararse con el número de obras que él ha escrito, en los catálogos de discos pueden encontrarse docenas de sus obras. Si se desea en realidad familiarizarse con toda su obra puede comenzarse con sus piezas para guitarra, típicamente suyas y delicia de los guitarristas. Después de disfrutar de ellas debe pasarse a las composiciones para piano. La grabación de su *Suite No. 1, Prole do Bebê*, por Arthur Rubinstein es deleitable y no puede uno menos que sentir compasión por la *Muñeca brasileña* o *Polichinela*. José Echániz grabó la *Suite No. 2* de esta serie, la cual es de estilo más intricado

pumpkin seeds, with a network of seeds on the outside). The results fully justify the means, and foreign percussion players are delighted to add performances on these instruments to their repertoire.

One of the best ways to get to know the works of a composer is to play them. Since Villa-Lobos has written hundreds of piano pieces and songs and dozens of chamber music works, this is not difficult for those who play or sing. He has set to music the poems of some of Brazil's leading contemporary poets – Manuel Bandeira, Mário de Andrade, Carlos Drummond de Andrade, to mention only a few – as well as such local bards as Catulo da Paixão Cearense. (The latter's poem *Rasga o Coração* is used in Choros No. 10.) Though the number of 78 and 33-1/3 RPM records made of Villa-Lobos' works does not begin to compare with the quantity of compositions he has written, there are dozens of pieces in the disc catalogs today. If one wishes to cover the field, one may begin with the studies for guitar, which are extremely personal, and the delight of guitarists. After enjoying the improvised minstrel feel of these pieces, one should turn to the piano compositions. Suite No. 1, *Prole do Bebê*, in the recorded performance by Artur Rubinstein, is delightful, and no one can fail to sympathize with the *Brazilian Doll* or *Polichinelle*. José Echániz has recorded Suite No. 2 of this series, more intricate and elaborate in style. Also for the keyboard are *As Três Marias*, and *Nine Brazilian Folk Songs*, played by Guiomar Novaes. Here one is reminded of Liszt's arrangements of Schubert's songs. Villa-Lobos has transferred the essential character of folk melodies to the piano – no mean accomplishment. There is the Joseph Battista recording of *Cirandas* too. This cycle of 16 piano pieces, also based upon Brazilian folksongs, is again a most engaging set.

Next listen to the songs: the eerie *Canção do Carreiro* (Song of the Oxcart Driver), brilliantly sung by the late Elsie Houston, will make a splendid introduction. One of the most popular of all Villa-Lobos' vocal pieces is *Bachiana No. 5* for soprano and eight cellos, recorded by Bidu Sayão – as lovely a piece of pure sound as has been written in the twentieth century.

y elaborado. También para piano son las composiciones *As Três Marias* y *Nueve Canciones Folklóricas brasileñas*, cantadas por Guiomar Novaes. Estas composiciones recuerdan los arreglos que hizo Liszt de las canciones de Schubert. Villa-Lobos ha trasladado al piano el carácter esencial de las melodías folklóricas -- tarea nada desdeñable. A estas se puede agregar la grabación de *Cirandas* por Joseph Battista. Este grupo de 16 piezas para piano, basadas en canciones folklóricas brasileñas, es también muy entretenido.

Después vienen las canciones: la imponente *Canção do Carreiro* (Canción del Carretero), brillantemente ejecutada por Elsie Houston, constituye una espléndida pieza para llegar a conocer esta parte de la producción de Villa-Lobos. Una de las más populares piezas para voces compuestas por Villa-Lobos es la *Bachiana Núm. 5*, para soprano y ocho violoncelos, grabada por Bidu Sayão -- sin duda una de las más preciosas obras musicales de sonidos puros escrita en este siglo.

Entre su música de cámara ha compuesto trios para cuerdas, de los cuales el mas conmovedor lo escribió en 1945 para violín, viola y violoncelo. Han grabado discos de esta pieza Alexander Schneider, Milton Katims y Frank Miller. El sonido de los instrumentos es extraño y muy suyo, y la pieza en sí está repleta de cautivador ritmo. Una *Bachiana* muy atractiva es la compuesta para flauta y contrabajo, agradable estudio en melodía y contrapunto, mientras que el *Quintette en forme de Choros*, escrito en 1928, para instrumentos de viento, constituye un magnífico contraste de melodías folklóricas, quejumbrosos sonidos de la selva y el inevitable toque personal de Villa-Lobos.

Entre las composiciones para orquesta puede seleccionarse *Choros Núm. 6*, compuesto en 1926, que describe las vastas y melancólicas regiones del norte del Brasil. El disco fue grabado por la Orquesta Sinfónica RIAS, bajo la batuta del compositor. Tal vez se prefiera la *Bachiana Brasileira Núm. 8*, con sus ritmos nacionales, entre ellos un *passo doble* y una *catira batida* o toccata; o quizás *Momoprecoce*, escrito en 1929 y que tiene como base temas infantiles. Ambas grabaciones son por la *Orchestre National de la Radiodiffusion Française*, dirigida por el com-

In the chamber music field there are string trios, of which one of the most arresting was written in 1945. Scored for violin, viola and cello, it has been recorded by Alexander Schneider, Milton Katims and Frank Miller. The sound of the instruments is unusual and personal, and the whole piece full of rhythmic excitement. An extremely attractive *bachiana* is the one for flute and bassoon, a delightful study in melody and counterpoint, while the *Quintette en forme de Choros* for winds (1928) is a magnificent contrast of folk melodies, mournful jungle sounds, and the inevitable Villa-Lobos individual idiom.

For orchestral pieces one might choose *Choros No. 6* (1926), depicting the interior region of northern Brazil, its vastness and its melancholy. The recording is by the RIAS Symphony Orchestra, conducted by the composer. Or one might listen to *Bachiana Brasileira No. 8*, with regional rhythms including a *passo doble* and a northeastern *catira batida* (or toccata); and *Momoprecoce* (1929), based on children's themes. Both are played by the *Orchestre National de la Radiodiffusion Française*, under the baton of the composer, with Magda Tagliaferro as piano soloist in the latter. These two compositions and the *Choros No. 6* give an excellent idea of Villa-Lobos' style, preparing the listener for his other works.

Villa-Lobos is truly interested in the Pan American musical movement. He believes in an international exchange of compositions and musicians between countries and he helps those in whom he believes. At the same time he is unimpressed by second-rate individuals, even those with some reputation, and is outspoken against anything but the best. Without doubt, Heitor Villa-Lobos is one of the most vital and dynamic musical figures of the Western Hemisphere. His work can be summarized as national, international, and, above all, the highly original creation of a unique individual of our time.

New York — Carleton Sprague Smith
April, 1957

Villa-Lobos was born in Rio de Janeiro, March 5, 1887, and began his musical studies at the

positor, con la pianista Magda Tagliaferro como solista en la última de éstas. Ambas composiciones, junto con el *Choros Núm. 6*, constituyen un excelente ejemplo del estilo de Villa-Lobos y sirven para preparar al oyente para sus otras composiciones.

Villa-Lobos está genuinamente interesado en el movimiento musical panamericano. Tiene fe en el intercambio internacional de obras musicales y de músicos, y ayuda a aquellos en quienes cree. Al mismo tiempo, no le causan impresión alguna los músicos de segunda categoría, aunque gocen de algún renombre, y crítica con franqueza la mediocridad. Sin duda alguna Heitor Villa-Lobos es una de los más vitales y dinámicos personajes del Hemisferio Occidental en el campo de la música. Su obra puede calificarse como nacional, internacional, y, sobre todo, como la muy original creación de una persona única de nuestra época.

Carleton Sprague Smith

Nueva York
Abril de 1957

Villa-Lobos nació en Río de Janeiro el 5 de marzo de 1887. Comenzó sus estudios de música a la edad de seis años, bajo la dirección de su padre, violoncelista aficionado y hombre de letras.

Sólo tenía once años cuando murió su padre y se vió obligado a tocar en teatros populares y restaurantes para ganarse la vida y ayudar al sostenimiento de su familia. Al mismo tiempo hacía estudios de guitarra, clarinete, saxofón y, especialmente, de violoncelo. Intentó asistir a los cursos en el Instituto Nacional de Música, pero su temperamento visionario, acostumbrado a la más amplia libertad, no le permitió amoldarse a la disciplina escolástica y pronto se retiró de las clases. Se puede decir que como músico Villa-Lobos es un autodidacto.

A los dieciocho años Villa-Lobos vendió la biblioteca de su padre y con el producto de la venta hizo una jira musical por el Brasil, durante la cual aprovechó todas las oportunidades

age of six with his father, who was an amateur cellist and a learned man.

Villa-Lobos was eleven when his father died. Thereafter he started playing in popular theatres and restaurants to help his family. At the same time he studied the guitar, clarinet, saxophone and especially violoncello. He attempted to continue his studies in music in the National Institute of Music, but his visionary temperament, accustomed to a most prodigal freedom, did not mold itself to the precepts of strict scholastic instruction. Musically Villa-Lobos is almost self-educated.

At the age of eighteen, Villa-Lobos sold his father's library and with the proceeds he toured Brazil as a virtuoso and made use of every possibility to acquaint himself with the folklore of the country, especially with the dances and the primitive instruments of the native Indians. All this folklore awakened in him a strong national sentiment which gave a definite direction to his vocation as a composer. Although he collected a large number of Brazilian and Indian melodies, and although much of his music has a folk-song quality, Villa-Lobos creates original melodies, in the style of the people. He told the late Olin Downes "I compose in the folk style. I utilize thematic idioms in my own way, and subject to my own development. An artist must do this. He must select and transmit the material given him by his people. I have always done this and it is from these sources, spiritual as well as practical, that I have drawn my art."

The first concert of works composed by Villa-Lobos took place in Rio de Janeiro in 1915. Arthur Rubinstein, visiting Rio de Janeiro in 1918 for the first time, met the young composer and included some of Villa-Lobos' works in his repertoire.

His *Danças Africanas*, the symphonic poems *Amazonas* and *Uirapuru*, the *Prole do Bebê*, the *Fantasia de Movimentos Mixtos*, for violin and piano, the oratorio *Vida Pura* and a large part of his chamber music, were composed in a period of struggle which preceded his voyage to Europe.

para familiarizarse con el folklore del país y, ante todo, con las danzas y los instrumentos primitivos de los indígenas. Todo este folklore despertó en él un profundo patriotismo que ejerció decidida influencia sobre su vocación como compositor. Aunque coleccionó gran número de melodías brasileñas e indígenas y muchas de sus composiciones tienen visos de canciones folklóricas, Villa-Lobos produce melodías originales, en el estilo del pueblo. En una ocasión le dijo a Olin Downes: "Compongo en estilo folklórico. Utilizo temas típicos a mi manera y de acuerdo con mi propia formación. Un artista tiene que proceder así. Debe seleccionar y transmitir el material que recibe del pueblo. Estudio la historia, el país, el lenguaje, las costumbres, los antecedentes del pueblo. Siempre lo he hecho así y son estas fuentes, tanto espirituales como prácticas, las que me han dado mi arte."

El primer concierto de obras de Villa-Lobos tuvo lugar en Río de Janeiro en 1915. Arthur Rubinstein, al visitir por primera vez la ciudad, en 1918, conoció al joven compositor y luego incluyó varias de sus obras en su propio repertorio. Las *Danças Africanas*, los poemas sinfónicos *Amazonas* y *Uirapuru*, la suite *Prole do Bebê*, para piano, y la *Fantasia de Movimentos Mixtos*, para violín y piano, el oratorio *Vida Pura* y gran parte de la música de cámara fueron compuestos durante un período de lucha que precedió su viaje a Europa.

Villa-Lobos viajó a París en 1922, no con el fin de realizar estudios, sino para absorber la atmosfera musical de la época. Ya era bien conocido y se le mencionaba mucho en el Brasil, pues había compuesto música para fiestas nacionales y buen número de sus composiciones se tocaban en los conciertos del Teatro Municipal, de Río de Janeiro.

Villa-Lobos vivió en París hasta 1929 y allí conoció a un grupo de artistas prominentes que visitaban su hogar y eran sus amigos, entre ellos Albert Roussel, Florent Schmitt, Maurice Ravel, Serge Koussevitzky, Leopold Stokowski, Manuel de Falla, Serge Prokofieff, Arthur Honegger, Pierre Monteux, Enrique Fernández Arbós, Tomás Terán, Vincent d'Indy, George Enesco, Pablo Casals, Jacques Thibaud, Alfred Cortot, Paul Le Flem, Louis Aubert, Oscar Fried,

Villa-Lobos left for Paris in 1922, not to study, but to absorb the contemporary musical atmosphere. He was already well known and much spoken of in Brazil, having composed music for national celebrations and having had a large number of his works performed in concerts in the Municipal Theatre.

Villa-Lobos lived in Paris until 1929, and there he made the acquaintance of many prominent artists, who frequented his house and were on friendly terms with him - celebrities such as Albert Roussel, Florent Schmitt, Maurice Ravel, Serge Koussevitzky, Leopold Stokowski, Manuel de Falla, Serge Prokofieff, Arthur Honegger, Pierre Monteux, Enrique Fernández Arbós, Tomás Terán, Vincent d'Indy, George Enesco, Pablo Casals, Jacques Thibaud, Alfred Cortot, Paul Le Flem, Louis Aubert, Oscar Fried, Albert Wolff, Serge Diaghileff, Francis Casadesus, Adolphe Bolm, Georges Auric, Germaine Tailleferre, Jean Wiener, Darius Milhaud, etc. During this period he composed some of his works most imbued with the flavor of folklore: 16 *Cirandas* for piano, 16 *Choros* for various ensembles, 10 *Canções Típicas Brasileiras*, *Momoprecoce*, *Noneto*, etc.

However, while he maintained his residence in Paris, he returned every year to Brazil to conduct concerts and premiered the music of modern European composers.

Presentation of a group of his works in concerts in the Salle Gaveau in Paris attracted worldwide attention to the Brazilian composer. *La Revue Musicale*, edited by Henry Prunières, devoted important articles to him; the Max Eschig Publishing House started putting out his works on a large scale.

Since his debut in Paris, Villa-Lobos has been appearing in Europe and the Americas conducting Brazilian and foreign music.

In 1931, the Brazilian government appointed Villa-Lobos to organize a system of musical education for his country. For a period of ten years he gave up practically all of his creative work to supervise and direct this project.

Albert Wolff, Serge Diaghileff, Francis Casadesus, Adolpho Bolm, Georges Auric, Germaine Tailleferre, Jean Wiener y Darius Milhaud. Durante este período escribió algunas de sus composiciones de mayor sabor folklórico, entre ellas las 16 Cirandas para piano, los 16 Choros para varios conjuntos, las 10 Canções Típicas Brasileiras, el Momoprecoce y el Noneto. Aunque tenía su residencia en París, todos los años regresaba al Brasil para dirigir conciertos con sus obras y de compositores europeos contemporáneos que se escuchaban por primera vez en el país.

La presentación de varias de sus composiciones en la Salle Gaveau de París atrajo la atención del mundo hacia el compositor brasileño. *La Revue Musicale*, editada por Henry Prunières, le dedicó importantes artículos, y el editor Max Eschig comenzó a publicar sus obras en grande escala.

Desde su debut en París Villa-Lobos ha continuado ofreciendo conciertos en Europa y América, en los cuales interpreta música brasileña y de otros países.

En 1931 el Gobierno del Brasil le pidió que organizara un sistema de educación musical nacional y durante diez años Villa-Lobos abandonó por completo la composición y se dedicó a la inspección y dirección del programa. Revolucionó los métodos de enseñanza, formó grupos corales en las ciudades principales y fundó escuelas de música en todo el país y, gracias a su iniciativa, se estableció la Academia Brasileña de Música. En sus tareas de inspector de música en las escuelas públicas de Río de Janeiro, el compositor se convirtió en educador y administrador al enseñar a los profesores de música y al aplicar el canto en comunidad en el desenvolvimiento del espíritu cívico de la juventud brasileña.

En un artículo que publicó la revista "Musical America", Robert Sabin dice que "para Villa-Lobos la música constituye fuerza y experiencia socialmente colectiva. Al principio prohibe el uso de pianos y otros instrumentos. Los niños aprenden los conceptos fundamentales de la música por medio del canto, algunas veces al unísono, otras a varias voces. Se les enseña a pensar sobre la música y a considerarla como

At his initiative, the Brazilian Academy on Music was established; he revolutionized the teaching methods, started choral groups in the major cities and founded music schools throughout the country. In his supervision of music activities in the public schools of the Brazilian capital, the composer became an educator and administrator, taking charge of instructing music teachers for the schools and of applying the principle of community singing to the development of civic consciousness in Brazilian youth.

Robert Sabin wrote in Musical America: "Music to him is a socially collective force and experience. At first the piano and all other instruments are forbidden. Children learn the basic elements of music through singing, sometimes in unison and sometimes in parts. They are trained to think of and to feel music as a part of all life. The geographical, biological and psychological aspects of music, and all of the other fields of human experience in which music exists are part of Villa-Lobos' conception of musical education."

It was at this time that he founded the Orpheon of Teachers.

Then, also, he started to compile his *Guia Prático*, which is a musical folkloric study. His first volume contains 137 numbers.

Villa-Lobos introduced here the system of hand signs by which you can improvise with great masses, by means of a movable "do". Dr. Francisco Curt Lange has called Villa-Lobos' method "the world's greatest achievement in the field of practical musical pedagogy."

Villa-Lobos' music production after 1930 consisted mainly of admirable choral music for school use and of the *Bachianas Brasileiras*, a type of composition in homage to Bach and, according to the composer, "based not only upon a constant relation with the great works of J.S. Bach, but also upon an authentic affinity with the harmonic, contrapuntal and melodic character of Brazilian popular music."

In 1943 Villa-Lobos founded the National Conservatory of Orpheonic Singing and was appointed its first director.

parte de toda la existencia. Los aspectos geográficos, biológicos y sicológicos de la música, y todos los demás campos de la experiencia humana en que ella existe forman parte del concepto que Villa-Lobos tiene sobre la educación musical."

Fue en ésta época cuando fundó el Orfeón de Maestros y luego inició la compilación de su *Guía Prático*, que constituye un estudio sobre música folklórica. El primer volumen comprende 137 canciones. Villa-Lobos introdujo en esa obra el sistema de signos con las manos que permite improvisar con grandes masas mediante un "do" movible. El Dr. Francisco Curt Lange considera el método de Villa-Lobos como "el más grande acontecimiento en el campo de la pedagogía musical práctica."

A partir de 1930 la producción musical de Villa-Lobos comprende principalmente música coral para uso en las escuelas, y las *Bachianas Brasileiras*, tipo de composición en homenaje a Bach que, según el compositor, "se basa no sólo sobre una relación constante de las grandes obras de Bach, sino también en una auténtica afinidad con el carácter armónico, contrapuntístico y melódico que es típico de la música popular brasileña."

En 1943 Villa-Lobos fundó el Conservatorio Nacional de Canto Orfeónico, para el cual fue designado primer director. En el período de 1944-1945 estuvo por primera vez en los Estados Unidos, país que visita anualmente desde entonces y donde es reconocido como compositor destacado.

Su obra musical es extensa y variada. Además de las composiciones anteriormente citadas, entre sus trabajos más importantes figuran 18 Poemas Sinfónicos, 16 Cuartetos de Cuerda, 4 suites sobre el Descubrimiento del Brasil, 12 Sinfonías, 5 Conciertos para Piano, 2 Conciertos para Violoncelo y Orquesta, 1 Concerto para Arpa y otro para Guitarra y 9 *Bachianas Brasileiras*.

Heitor Villa-Lobos es Comendador de la Legión de Honor de Francia y doctor honoris causa del Occidental College de Los Angeles y la Universidad de Miami. Es miembro honorario del Instituto de Artes y Letras de Nueva York, de la Academia de Santa Cecilia de Roma, de la Academia Filarmónica de Roma, de la Academia de Artes de Buenos Aires y del Festival Internacional de Música de Salzburgo. Es Comendador de la Orden Nacional de Mérito del Brasil, delegado en el comité nacional brasileño de la UNESCO, Presidente de la Academia Brasileña de Música, miembro permanente de la Junta de Directores de la Sociedad Brasileña de Autores de Obras Teatrales y Director del Conservatorio Nacional de Canto Orfeónico de Río de Janeiro.

Datos compilados por Marcos Romero
Nueva York, enero de 1957

In 1944-1945 Villa-Lobos made his first visit to the United States. Since then he has been to the United States every year, where he has acquired wide recognition as a leading composer.

His musical work is very extensive and shows great variety. Besides the compositions above mentioned, his most important works include: 18 *Symphonic Poems*, 16 *String Quartets*, 4 suites of *Discovery of Brazil*, 12 *Symphonies*, 5 *Piano Concertos*, 2 *Concertos for Cello and Orchestra*, 1 *Concerto for Harp*, 1 *Concerto for Guitar*, 9 *Bachianas Brasileiras*, etc.

Villa-Lobos is a Commander of the French Legion of Honor. He also holds an honorary doctorate from the Occidental College of Los Angeles and from Miami University and is an honorary member of the Institute of France, of the Institute of Arts and Letters of New York, of the Saint Cecilia Academy of Rome, of the Philharmonic Academy of Rome, of the Academy of Arts of Buenos Aires, honorary member of the International Festival of Music of Salzburg, Commander of the National Order of Merit of Brazil, delegate of the national committee of UNESCO, President of the Brazilian Academy of Music, permanent member of the Board of Directors of the Brazilian Society of Theatrical Authors, Director of the National Conservatory of Orpheonic Singing, etc.

Marcos Romero
New York, January, 1957.

Poesia de
Dora Vasconcellos

A' Mindinha

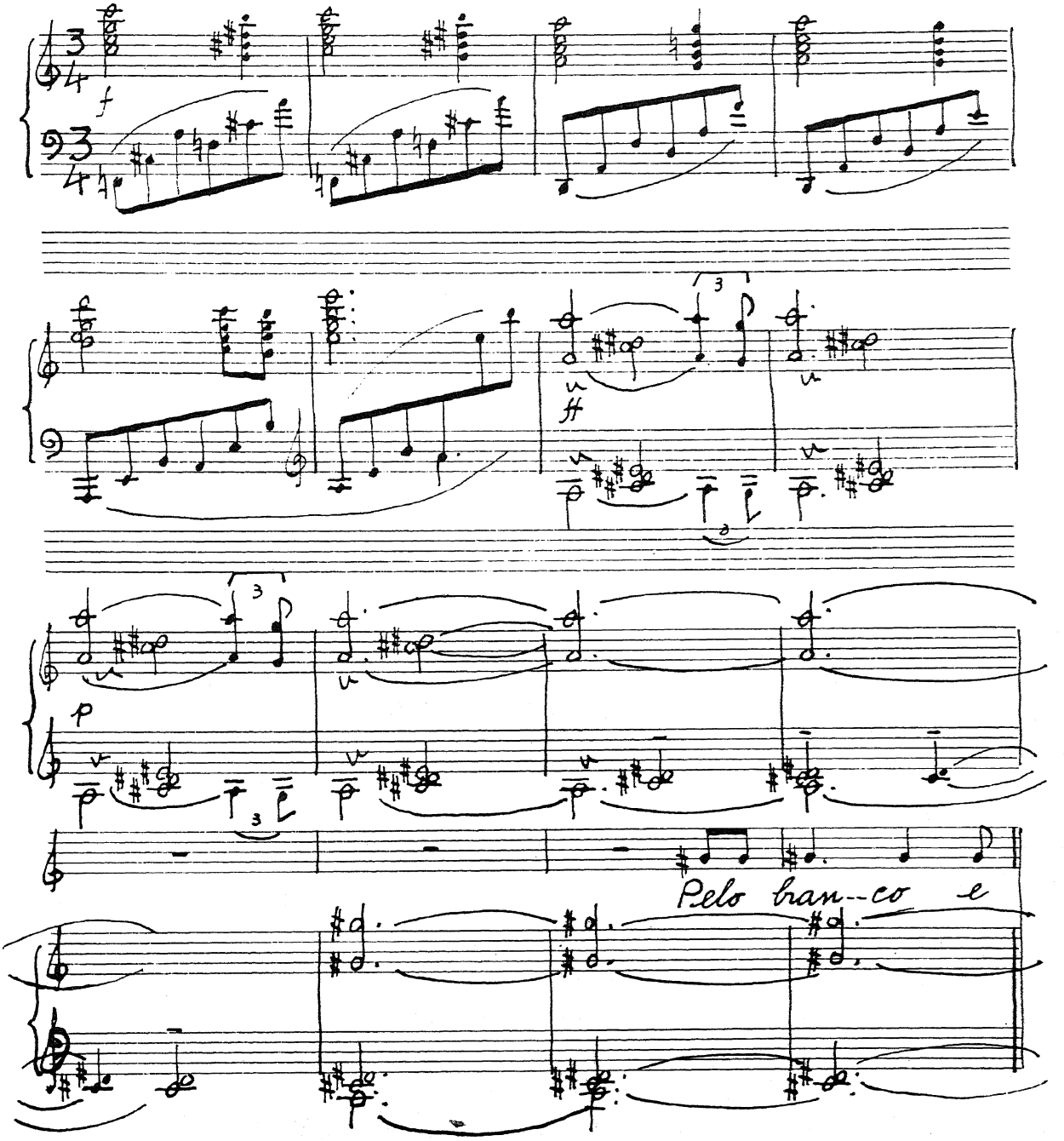
Eu te amo

Poema para canto e orquestra

(Redução para canto e piano)

H. Villa-Lobos
(Rio, 1956)

Andantino



CATÁLOGO CRONOLÓGICO DE LAS OBRAS DEL COMPOSITOR BRASILEÑO

CHRONOLOGICAL CATALOG OF WORKS BY THE BRAZILIAN COMPOSER

HEITOR VILLA-LOBOS

Nació en Rio de Janeiro, Brasil, el 5 de marzo de 1887
(Born in Rio de Janeiro, Brazil, March 5, 1887)

*Número *(Number)*	Año de Composición *(Year of Composition)*	Título *(Title)*	Medio de Expresión *(Medium)*	Observaciones *(Observations)*
		Primera Parte *(First Part)*		
		JUVENILIA		
1	1899	Os Sedutores (Cançoneta)	Voice-Piano	
2		Valsa	Voice-Piano	
3		Mazurca in D Major	Guitar	
4	1900	Panqueca	Guitar	
5	1901	Dime perchè	Voice-Piano	Lyrics by P. de Tasso
6	1904	Celestial (Waltz)	Piano	
7		Nuvens	Piano	
8		Paraguai (Dobrado)	Band	
9	1905	Brasil (Dobrado)	Band	
10		Imploro	Flute-Violin Piano or Harmonium	Dedicated to P. Escaligero Maravaglia
11		Ó Salutaris	Chorus-Piano or Harmonium	
12	1907	Queixas	Voice-Piano or Orchestra	Lyrics by Luís Guimarães Filho. 1st perf. 1911 Santos Moreira, tenor.
13	1908	Confidência	Voice-Piano	Lyrics by Honório de Carvalho. 1st perf. 11/13/15. Alberto Guimarães, tenor. Pub. A. N.
14		Crianças	4 part chorus with or without piano	Lyrics by Lauro Sales. Pub. A. N.

* Número de registro para este catálogo. *(Registration number for this catalog.)*

15	1908	Recouli	Small orchestra	1st perf. 4/26/08, conducted by composer.
16		História de Pierrot	Piano	
17		Valsa romântica	Piano	Pub. V. M.
18	1908-12	Suite Popular Brasileira 1. Mazurka-Chôro 2. Schottish-Chôro 3. Valsa-Chôro 4. Gavotta-Chôro 5. Chorinho	Guitar	Pub. M. E.
19	1909	Suite dos Cânticos Sertanejos	Small orchestra	
20		Fantasia	Guitar	
21		Um beijo (Waltz)	Flute-Piano	
22		Aglaia (Opera – 2 acts)		Later adapted for a new opera, IZAHT. Libreto by E. Villalba Filho.
23		Ave Maria	Voice-Violoncello-Organ	
24	1909-12	Oito Dobrados Paraguai Brasil Chorão Saudade Paranagua Cabeçudo Rio de Janeiro Padre Pedro	Guitar	
25	1910	Canção brasileira	Guitar	
26		2 valsas (A minor, C-Sharp minor) from Chopin	Guitar	
27		Dobrado pitoresco	Guitar	
28		Prelude (E-Flat) from Chopin	Cello-Piano	
29		Elisa (Opera – 1 act)		Later adapted for a new opera, IZAHT. Libreto by E. Villalba Filho.
30		Padre nosso	4-part chorus-organ	
31		Quadrilha	Guitar	
32		Fuga de J. S. Bach	Violoncello-Piano	
33		Tarantela	Guitar	
34		Prelude (F-Sharp minor) from Chopin	Violoncello-Piano	

35	1910	Valsa brilhante	Guitar	
36		*Tantum Ergo	4-part chorus, unacc.	Text in Latin
37		Canto lusitano	Harp solo	
38		*Padre nosso	Mixed chorus	Text in Portuguese
39	1911	Bailado infantil	Piano	
40		Canto oriental	Voice-Piano	Lyrics by Honorio de Carvalho
41		Comédia lírica (3 acts)	Piano trans. (Incomplete)	Libretto by Otávio F. Machado.
42		Mazurlesca	Piano	
43		Num berço de fada	Piano	
44		Trio No. 1 Allegro non troppo Andante sostenuto Vivace scherzo Allegro troppo e finale	Violin-cello-piano	1st perf. 11/13/15 Pub. M. E.
45		Valsa lenta	Piano	

Segunda Parte

(Second Part)

46	1912	Ave Maria	Voice-Organ	
47		Brinquedo de roda 1. Tira o seu pèzinho 2. A moda da carranquinha 3. Uma, duas argolinhas 4. Os três cavalheiros 5. Garibaldi foi à missa 6. Vamos todos cirandar	Piano	Pub. V. V.
48		Noite de luar	Voice-Piano	Lyrics by Batista Júnior. 1st perf. 2/3/17, Lydia Salgado, mezzo-soprano. Pub. A. N.
49		Petizada 1. A mão direita tem uma roseira 2. Assim ninava mamãe 3. A pobrezinha sertaneja 4. Vestidinho branco 5. Saci 6. História da caipirinha	Piano	Pub. V. V.
50		Pró-Pax (March)	Band	

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51	1912	Quinteto duplo de cordas Allegro non troppo Lento Animato	Violin (2)–Viola Violoncello–Piano	
52		Sonata Fantasia No. 1 (Désespérance) Andante cantabile Allegro andante Allegro con fuoco Andante-Allegro finale	Violin-Piano	1st perf. 2/3/17. Pub. M. E.
53		Suite brasileira	Orchestra	
54		Suite infantil No. 1 1. Bailando-Minueto più animato 2. Nenê vai dormir-Andante melancolico 3. Artimanha-Allegretto quasi allegro 4. Reflexões-Allegro 5. No balanço-Allegro non troppo	Piano	Pub. A. N.
55		Suite para instrumentos de cordas 1. Tímida 2. Misteriosa 3. Inquieta	String orch.	1st perf. 7/31/15, composer playing with orchestra conducted by Francisco Braga
56	1913	Fleur fanée	Voice-Piano	Lyrics by A. Gallet. 1st perf. 2/3/17, Nascimento Filho, baritone. Pub. A. N.
57		Izaht (Opera-4 acts)		Libretto by E. Villalba Filho and Azevedo Júnior. Adapt. of Operas AGLAIA and ELISA. 1st perf. Act 1-1921; Act 4 1918; Acts 2 & 3-1940.
58		Mal secreto	Voice-Piano	Lyrics by Raimundo Correia. 1st perf. 11/13/15, Frederico Nascimento Filho, baritone. Pub. A. N.
59		Marcha solene No. 3	Orchestra	
60		L'oiseau blessé d'une flèche	Voice-Piano	1st perf. 2/3/17, Frederico Nascimento Filho, baritone. Lyrics La Fontaine. Pub. A. N.
61		Pequena suite 1. Romancette 2. Legendária 3. Harmonias sôltas 4. Fugato à antiga 5. Melodia 6. Gavotte-Scherzo	Cello-Piano	Pub. A. N.
62		Prelúdio No. 2	Cello-Piano	Pub. A. N.
63		Suite da terra	Small Orch.	

64	1913	Suite Infantil No. 2 Allegro Andantino Allegretto Allegro non troppo	Piano	Pub. A. N.
65		Suite para piano e orquesta 1. À Espanha e Portugal 2. Ao Brasil 3. À Itália (Tarantela)	Piano-Orchestra	
66		Trio Allegro non troppo Andante Rondo	Flute-Cello-Piano	1st perf. 1/29/15 in Friburgo
67		Valsa-Scherzo	Piano	1st perf. 11/13/15. Pub. A. N.
68		A Virgem	Voice-Piano	Lyrics by Antero de Quental. 1st perf. 11/13/15, Alberto Guimarães. Pub. A. N.

1913-19 Villa-Lobos escribió por solicitud del Padre Romualdo un considerable número de composiciones religiosas (Ave Marías, Ofertorios, Letanías, Salutaris y una misa), algunas con acompañamiento de órgano y otras a cappella. Villa-Lobos no conservó copias de estas obras y por el momento no ha sido posible catalogarlas.

1913-19 Villa-Lobos wrote, upon the commission of Father Tomualdo, a number of religious compositions (Ave Maria, Offertory, Litany, Salutaris, and a mass), some with organ accompaniment, some a cappella. Villa-Lobos kept no copies of the manuscripts which cannot be located at present.

69	1914	*Padre nosso (Reza)	Voice-Organ	Text in Portuguese. Pub. V. V.
70		Canção árabe	Voice-Organ	1st perf. 11/17/17, Marieta Verney Campelo. Pub. A. N. Lyrics by Honório Carvalho.
71		Capriccio	Violin-Piano Cello-Piano	1st perf. 11/13/15. Pub. A. N.
72		Danças aéreas (ballet)	Small orchestra	Commissioned by Escola Nacional de Música, Universidade do Brasil.
73		Danças características africanas	Piano	Farrapós: 1st perf. 2/9/15, R. de Figueiredo; Kankukús: 1st perf. 11/17/17, Ernâni Braga; Kankikís: 1st perf. by Nininha Veloso
74		Ibericárabe (Symphonic Poem)	Orchestra	Reduction pub. A. N.
75		Fábulas características 1. O cuco e o gato 2. A araponga e o irerê 3. O gato e o rato	Piano	"O gato e o rato" 1st perf. by R. de Figueiredo. Pub. A. N.
76		Louco	Voice-Piano or orch.	1st perf. 11/13/15, Frederico Nascimento Filho, baritone. Pub. A. N. Lyrics by A. Rego.

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77	1914	Les mères	Voice-Piano	Lyrics by Victor Hugo. 1st perf. 11/13/15, Frederico Nascimento Filho, baritone. Pub. A. N.
78		*Ave Maria	4 part mixed chorus	Text in Latin. Pub. V. V.
79		Ondulando (Estudo)	Piano	Pub. A. N.
80		Oteto - Dança negra	2 violins-cello-contrabass-piano-flute-clarinet-bassoon	
81		*Ave Maria	Voice-String Quartet	Text in Portuguese. 1st perf. 11/11/22, Asdrubal Lima, baritone. Pub. V. V.
82		Pequena sonata	Cello-Piano	1st perf. 1/29/15 (Lost)
83		Sonata fantasia No. 2 Allegro non troppo Largo moderato Allegro	Violin-Piano	1st perf. 11/13/15. Pub. Max Eschig
84		Sonhar	Violin-Piano Cello-Piano	1st perf. 11/13/15. Pub. A. N.
85	1915	Berceuse	Violin-Piano Cello-Piano	1st perf. 11/13/15. Pub. A. N.
86		Il bove	Voice-Piano (Cello ad lib.)	Lyrics by Carducci. 1st perf. 2/3/17, Lídia Salgado, mezzo-soprano. Pub. A. N.
87		A cegonha	Voice-Piano	Lyrics by Aníbal Teófilo. 1st perf. 11/13/15, Frederico Nascimento Filho, baritone. Pub. A. N.
88		Concerto No. 1 para Violoncelo e orquestra Allegro con brio Gavotte moderato Allegro moderato	Cello-Orch.	1st perf. 5/10/19, orchestra conducted by composer. Newton Pádua, soloist. Pub. M. E.
89		Élégie	Orchestra	
90		Improviso No. 7	Violin-Piano Cello-Piano	1st perf. 11/17/17. Pub. A. N.
91		Il nome de Maria	Voice-Piano	Lyrics by Stecchetti. 1st perf. 2/3/17, Lídia Salgado, mezzo-soprano.

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92	1915	Quarteto de cordas No. 1 Cantilena – Andante Brincadeira – Allegretto scherzando Canto lírico – Moderato Cançoneta – Andantino quasi allegretto Melancolia – Lento Saltando como um saci – Allegro	2 Violins-Viola-Cello	1st perf. 2/3/15, in Nova Friburgo (Brasil), Homero Barreto's residence. Pub. Southern M. P. C.
93		Quarteto de cordas No. 2 Allegro non troppo Scherzo Andante Allegro deciso – Presto – Prestissimo finale	2 Violins-Viola-Cello	1st perf. 2/3/17. Pub. M. E.
94		Sonata No. 1 Allegro non troppo Adagio Allegro finale	Violoncello-Piano	
95		Suite graciosa	2 Violins-Viola-Cello	
96		Tantum ergo	4 part chorus	1st perf. 11/11/22, in Rio de Janeiro, Schola Cantorum de Santa Cecília.
97		*Ave Maria	2 part chorus	Text in Latin. Pub. V. V.
98	1916	Centauro de ouro (Symph. Poem)	Orchestra	Argument by Ruy Pinheiro Guimarães
99		Élégie	Violin-Piano Cello-Piano	
100		Marcha religiosa No. 1	Orchestra	1st perf. 12/6/25, in São Paulo. Orch. conducted by composer.
101	1916-17	Miniaturas 1. Cromo No. 2 2. A Viola 3. Cromo No. 3 4. Sonho 5. Japonesas 6. Sino da aldeia	Voice-Piano or orch.	Lyrics by B. Lopes, Sílvio Romero, Abilio Barreto, A. Guimarães Filho, A. C. de Oliveira. "Cromo No. 2" and "Viola" 1st perf. 11/12/19, Frederico Nascimento Filho, baritone. "Sonho" and "Japonesas" 1st perf. 11/17/17, Alberto Guimarães Filho. "Sino da aldeia" 1st perf. 11/17/17, Frederico Nascimento Filho, baritone. Pub. A. N.

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102	1916	Danças africanas (Danças dos índios mestiços) 1. Farrapós 2. Kankukús 3. Kankikís	Orchestra	Arranged for orchestra. Pub. M. E.
103		Miremys (Symphonic Poem)	Orchestra	1st perf. 8/15/18, orch. conducted by composer.
104		Naufrágio de Kleônicos (Symph. Poem)	Orchestra. Argument by L. Teixeira & Leite	1st perf. 1916 in Rio de Janeiro cond. by R. Soriano and danced for Ruskaia (famous dancer)
105		*O Salutaris	4 part chorus unacc.	Text in Latin. 1st perf. 11/11/22, Rio de Janeiro. Schola Cantorum Santa Cecília. Pub. V. V.
106		Quarteto de cordas No. 3 (Pipocas) Allegro non troppo Scherzo Molto adagio Allegro con fuoco	2 violins-viola-Cello	1st perf. 11/12/19. Pub. M. E.
107		Quinteto	2 Violins-Viola-Cello-Piano	
108		Sinfonia No. 1 (O imprevisto) Allegro moderato Adagio Allegro vivace (Scherzo) Allegro con brio	Orchestra	1st perf. (complete) 8/30/20, orch. conducted by composer. 1st & 4th movements 1st performed 9/29/19, orch. conducted by Marinuzzi. Pub. M. E.
109		Sinfonieta No. 1 (À memória de Mozart) Allegro justo Andante non troppo Andantino	Orchestra	Pub. S. M. P. C.
110		Sonata No. 2 Allegro moderato Andante cantabile Allegro scherzando Allegro vivace sostenuto	Cello-Piano	1st perf. 11/17/17. Pub. M. E.
111		Trio No. 2	Violin-Cello-Piano	1st perf. 11/12/19, Newton Pádua, Mário Ronchini, and Fructuoso Viana. Pub. M. E.
112	1917	Ave Maria	Voice-Organ	Text in Latin
113		*Ave Maria (Reza)	Voice-Organ or Piano	Text in Latin. Pub. V. V.

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114	1917	Amazonas (ballet)	Orchestra	1st perf. 1927, in Paris. Orch. conducted by composer. Pub. M. E.
115		O canto do cisne negro	Violin or Cello and Piano	From "Naufrágio de Kleonicos". Pub. A. N.
116		Cascavel	Voice-Piano	Lyrics by C. Rego Júnior. 1st perf. 11/12/19, Frederico Nascimento Filho, baritone. Pub. A. N.
117		Fantasia concertante	Orchestra	
118		Iara (Symphonic Poem)	Orchestra	
119		Lobishomem	Orchestra	
120		Memorare	2 Voices- Organ Orchestra	1st perf. 11/11/22. Orch. conducted by composer. Lyrics in Latin.
121		Quarteto de cordas No. 4 Allegro con moto Andantino - tranquillo Scherzo - allegro vivace	2 Violins-Viola-Cello	1st perf. 7/17/47, Borgerth Quartet. Pub. A. M. P.
122		Saci Pererê (Symphonic Poem)	Orchestra	
123		Sexteto Místico Allegro non troppo Piu mosso - adagio Quasi allegro	Flute-Clarinet-Saxophone-Harp-Celesta-Guitar	Pub. M. E.
124	1917-19	Simples coletânea 1. Valsa Mística 2. Um berço encantado 3. Rodante	Piano	"Rodante" 1st perf. 10/21/21 Ernâni Braga. Pub. A. N.
125	1917	Sinfonia No. 2 (Ascenção) Allegro non troppo Allegretto scherzando Andante moderator Allegro	Orchestra	1st perf. 5/6/44, in Rio de Janeiro. Radio Nacional Orch. conducted by composer. Editor - Ricordi.
126		Suite floral 1. Idílio na rêde 2. Camponesa cantadeira 3. Alegria na horta	Piano	"Componesa cantadeira" 1st perf. 11/19/19, Nininha Veloso. "Alegria na horta" 1st perf. A. Rubinstein. Pub. A. N.
127		Tédio de alvorada (Symph. Poem)	Orchestra	1st perf. 8/15/18, orch. conducted by composer.
128		Uirapuru (The Enchanted Bird) (Ballet)	Orchestra	1st perf. 5/25/35 in Buenos Aires. Orch. conducted by composer. Pub. A. M. P.
129	1918	Amor y perfidia	Voice-Piano	Lyric popular Spanish. Pub. A. N.

130	1918	*Ave Maria	4 part chorus	Text in Latin. Pub. V. V.
131		Fantasma (Symph. Poem)	Orchestra	
132		Jesus (Opera - 3 acts)		Libretto by Goulart de Andrade
133		Marcha religiosa	Orchestra	
134		Marcha religiosa No. 3	Orchestra	
135		Marcha religiosa No. 7	Orchestra	1st perf. 11/11/22
136		Marcha religiosa No. 8	Orchestra	1st perf. 11/11/22
137		Prole do bebê No. 1 (A família do bebê) 1. Branquinha (Boneca de louça) 2. Moreninha (Boneca de massa) 3. Caboclinha (Boneca de barro) 4. Mulatinha (Boneca de borracha) 5. Negrinha (Boneca de pau) 6. A pobrezinha (Boneca de trapo) 7. O polichinelo 8. A bruxa (Boneca de pano)	Piano	1st perf. in 1922, Artur Rubinstein. Pub. A. N.
138		Trio No. 3 Allegro con moto Assai moderato Allegretto spirituoso Allegro animato	Violin-Cello-Piano	1st perf. 10/21/21 in Paris Pub. M. E.
139		Valsa brasileira	Band	
140		3 Goyescas by Granados (piano solo)		Orchestration by Villa-Lobos
141	1919-35	Canções típicas brasileiras 1. Mokocê-ce-maká (Dorme na rêde) 2. Nozani-ná (Ameríndio) 3. Papai curumiassu (Berceuse do caboclo) 4. Xangô (Canto de macumba) 5. Estrêla é lua nova (Fetichista) 6. Viola quebrada (Toada caipira) 7. Adeus Ema (Desafio) 8. Pálida madona (Modinha antiga) 9. Tu passaste por êste jardim (Modinha carioca) 10. Cabocla de Caxangá (Embolada do norte) 11. Pássaro fugitivo (de Pernambuco) 12. Itabaiana (da Paraíba do Norte) 13. Onde nosso amor nasceu (Modinha antiga)	Voice-Piano or Orch.	"Viola quebrada" lyrics and melody by Mário de Andrade. "Tu passaste por êste jardim" and "Caboclo de Caxangá" lyrics by Catulo Cearense. "Itabaiana", 1st perf. 5/28/35 in Buenos Aires, Stefana de Macedo with the composer at the piano. Pub. M. E.

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142	1919-20	Carnaval das crianças brasileiras 1. O chicote do diabinho 2. A manha da Pierrette 3. Os guizos do dominòzinho 4. As peripécias do trapeirozinho 5. A gaita de um precoce fantasiado 6. As traquinices do mascarado mignon 7. A folia de um bloco infantil 8. O ginete do pierrozinho	Piano	1st perf. 9/17/25, Antonietta Rudge Muller. Pub. A. N.
143		Dança frenética	Orchestra	
144		Festim pagão	Voice-Piano	Lyrics by Ronald de Carvalho 1st perf. 11/12/19, Frederico Nascimento Filho, baritone. Pub. A. N.
145		Hino dos artistas	3 part chorus	Lyrics by R. Pederneiras. Composed for the "Casa dos Artistas". Pub. in collection "Canto Orfeônico" under title "Canção dos artistas".
146	1919	Histórias da carochinha 1. No palácio encantado 2. A cortesia do principezinho 3. E a pastorzinha cantava 4. E a princezinha dansava	Piano	Pub. A. N.
147		Meu país	5 part chorus	1st perf. 11/24/26
148		Sertão no estio	Voice-Piano	Lyrics by Arthur Lemos, 1st perf. 6/11/21, Vicente Celestino. Pub. A. N.
149		Sinfonia No. 3 (A Guerra) Allegro quasi giusto (A vida e o labor) Como em Scherzo (Intrigas e cochichos) Lento e Marcial (Sofrimento) Allegro impetuoso (A batalha)	Orch. Fanfare Chorus ad lib.	Pub. R.
150		Sinfonia No. 4 (A Vitória) Allegro impetuoso Andante Andantino animato Lento adagio	Orchestra-Band Fanfare	1st perf. 1921, orch. conducted by composer. Pub. R.
151		Vidapura (Oratório)	Mixed chorus, Soloist, Organ, Orchestra, or Piano	1st perf. 11/11/22, orch. conducted by composer. Soloists: Lydia Salgado, Antonieta Lima, Asdrubal Lima, João Athos and A. Guimarães.
152		Zoé (Opera – 3 acts)		Libretto by Renato Viana.

153	1920	Choros No. 1	Guitar	Pub. A. N.
154		Dança diabólica	Orchestra	
155		Dança infernal	Piano	From the 3rd Act of opera, ZOÉ. Pub. A. N.
156		Historietas 1. Solitude 2. Lune d'Octubre 3. Un petit peloton de fil 4. Herminiane et les bergers 5. Sans retard car vite s'écoule la vie 6. Le marché	Voice-Piano	Lyrics by Dora Vasconcellos, Ronald de Carvalho, Manuel Bandeira and Albert Samain. "Solitude" and "Un petit peloton de fil" 1st perf. 8/11/21, Matilde Mota, soprano. The others 1st perf. 10/21/21 by Maria Ema Guimarães, soprano.
157		Lenda do caboclo	Piano	1st perf. 6/11/21, Ibere Lemos. Pub. A. N.
158		Marcha solene No. 6	Orchestra	
159		Sonata No. 3 Adagio non troppo Allegro vivace (scherzando) Molto andante e finale	Violin-Piano	Pub. M. E.
160		Marcha triunfal	Orchestra	
161		Poema de menestrel 1. Pobre ceguinho 2. Canção da esmola 3. Abandono	Piano	
162		Sinfonia No. 5 (A Paz) Allegro Scherzo Moderato Allegro grandioso	Orchestra-Chorus Fanfare	1st perf. 1921. Orch. cond. by composer.
163	1921	Epigramas irônicos e sentimentais 1. Eis a vida 2. Inútil epigrama 3. Sonho de uma noite de verão 4. Epigrama 5. Perversidade 6. Pudor 7. Imagem 8. Verdade	Voice-Piano or Orchestra	Lyrics by Ronald de Carvalho. 1st perf. by Vera Janacopulos in Paris. Pub. A. N.
164		A fiandeira	Piano	1st perf. 10/21/21, Ernani Braga. Pub. A. N.
165		Malazarte (Opera in 3 acts)		Libretto by Graça Aranha.
166		Poema húmido 1. Pingos d'água 2. Gotas de lágrimas 3. Brilhantes de orvalho	Piano	

167	1921	Prole do bebê No. 2 (Os bichinhos) 1. A baratinha de papel 2. A gatinha de papelão 3. O camondongo de massa 4. O cachorrinho de borracha 5. O cavalinho de pau 6. O boizinho de chumbo 7. O passarinho de pano 8. O ursinho de algodão 9. O lobozinho de vidro	Piano	1st perf. 1923, in Paris. Aline van Barentzen. Pub. M. E.
168		Quatuor Allegro con moto Andantino calmo Allegro deciso	Harp-Celeste-Flute-Saxophone-Women's Chorus	1st perf. 10/21/21. Pub. M. E.
169		Trio Animé Languissant Vif	Oboe-Clarinet-Bassoon	Pub. M. E.
170		Oração ao Diabo (A. Nepomuceno-O. Teixeira)	Voice and Piano	Orchestration by Villa-Lobos
171		Trovas (A. Nepomuceno-M. Azevedo)	Voice and Piano	Orchestration by Villa-Lobos
172		Cantiga Boêmia (H. Oswald-Olegario Mariano)	Voice and Piano	Orchestration by Villa-Lobos
173		Pierrot (H. Oswald-Olegario Mariano)	Voice and Piano	Orchestration by Villa-Lobos
174	1921-26	Rudepoema	Piano	1st perf. 1927, Arthur Rubinstein. Pub. M. E.
175	1922	Brasil novo	4 part chorus with or without orch.	1st perf. 1931, cond. by the composer
176		Dança dos mosquitos	Orchestra	
177		Lenda do caboclo	Trans. for Orch.	
178		Fantasia de movimientos mistos 1. Alma convulsa 2. Serenidade 3. Contentamento	Violin-Orchestra Violin-Piano	"Alma convulsa" and "Serenidade" 1st perf. 1922, Paulina d'Ambrosio and the composer at the piano. 1st perf. complete 4/23/41. Orch. cond. by A. Wolff, Oscar Borgerth, soloist. Pub. S. M. P. C.
179		Verde velhice	Orchestra	
180		Fado (popular português)	Voice and Piano	
181	1923	Nóneto	Flute-Oboe-Clarinet-Saxophone-Bassoon-Celesta-Harp-Percussion-Mixed Chorus	1st perf. 5/12/27 in Paris cond. by the composer. Pub. M. E.
182		Poème de l'enfant et de sa mère	Voice-Flute-Clarinet-Violoncello	Pub. M. E. Lyrics by E. Villalba Filho

183	1923	Suite para canto e violino 1. A menina e a canção 2. Quero ser alegre 3. Sertaneja	Voice-Violin	"A menina e a canção" lyrics by Mário de Andrade. 1st perf. 10/23/23, in Paris, Vera Janacopulos and Ivone Astruc. Pub. M. E.
184		Sonata No. 4 Allegro moderato Andante Scherzo Allegro final	Violin-Piano	
185	1924	Choros No. 2	Flute-Clarinet	Pub. M. E.
186		Choros No. 7	Flute-Oboe-Clarinet-Alto Saxophone-Bassoon-Tam Tam-Violin-Violoncello	1st perf. 10/24/27 in Paris. Pub. M. E.
187	1925	Canção da terra	Women's chorus-Piano or Orchestra	Lyrics by Ronald de Carvalho. Pub. A. N.
188		Cantiga de roda	Women's chorus-Piano or Orchestra	Lyrics popular. Pub. A. N.
189		Choros No. 3 (Picapau)	Clarinet-Saxophone-Bassoon-French Horns-Trombone-Men's chorus	Based on an Indian theme of the Parecis Tribe. 1st perf. 12/5/27 in Paris, cond. by Robert Siohan. Pub. M. E.
190		Choros No. 8	2 Pianos-Orchestra	1st perf. 10/24/27 in Paris, T. Terán and Aline van Barentzen. Orch. cond. by composer. Pub. M. E.
191		Choros No. 10	Orchestra-Mixed chorus	1st perf. in Paris 1926, Choir de Nantes and orch. Lamoureux cond. by A. Wolff. Pub. M. E. Lyrics Onomatopoeic
192		Cirandinhas 1. Zangou-se o cravo com a rosa 2. Adeus bela morena 3. Vamos maninha 4. Olha aquela menina 5. Senhora pastora 6. Cai, cai balão 7. Todo o mundo passa 8. Vamos ver a mulatinha 9. Carneirinho, carneirão 10. A canoa virou 11. Nesta rua tem um bosque 12. Lindos olhos que ela tem	Piano	Pub. A. N.
193		Marcha solene No. 8	Orchestra	
194		Martírio dos insetos 1. A cigarra no inverno 2. O vagalume na claridade 3. Mariposa na luz	Violin-Piano	"Mariposa na luz" 1st perf. 11/7/17, Paulina d'Ambrosio. "A cigarra no inverno" and "O vagalume na claridade", 1st perf. 1948, Oscar Borgerth

195	1925	Na Bahia tem	Men's chorus	On a popular theme of the State of Bahia. Pub. M. E.
196		Serestas 1. Pobre cega 2. Anjo da guarda 3. Canção da fôlha morta 4. Saudades da minha vida 5. Modinha 6. Na paz do outono 7. Cantiga de viuvo 8. Canção do carreiro 9. Abril 10. Desejo 11. Redondilha 12. Realejo 13. Vôo 14. Serenata	Voice-Piano or Orchestra	Lyrics by Alvaro Moreira, Manuel Bandeira, Olegário Mariano, Dante Milano, Rônald de Carvalho, Carlos Drummond de Andrade, Dora Vasconcellos, Abgar Renault and David Nasser. "Serenata", 1st perf. 8/27/40, Alma Cunha Miranda, soprano.
197		Sul-América	Piano	Commissioned by "La Prensa", Buenos Aires. Pub. A. N.
198		Tempos atrás	Voice-Piano	Lyrics by Gofredo da Silva Teles. Pub. A. N.
199		Tristeza	Voice-Piano	Lyrics by Gofredo da Silva Teles. Pub. A. N.
200	1926	Choros No. 4	2 French horns-Trombone	1st perf. 10/24/27, in Paris. Pub. M. E.
201		Choros No. 5 (Alma brasileira)	Piano	Pub. M. E.
202		Choros No. 6	Orchestra	1st perf. 7/15/42, Orch. cond. by composer. Editor M. E.
203		Cirandas 1. Teresinha de Jesus 2. A Condêssa 3. Senhora D. Sancha 4. O cravo brigou com a rosa 5. Pobre cega (Toada de Rêde) 6. Passa, passa gavião 7. Xô, xô passarinho... 8. Vamos atrás da serra calunga... 9. Fui no Itororó 10. O pintor de Canahy 11. Nesta rua, nesta rua 12. Olha o passarinho dominé 13. A procura de uma agulha 14. A canoa virou 15. Que lindos olhos 16. Có, có, có	Piano	Pub. A. N.
204		Fantasia brasileira	Band	
205		Filhas de Maria	Voice-Piano	Pub. S. M. P. C.

206	1926	Três poemas indígenas 1. Canide-ioune (Ave amarela) 2. Teiru (canto celebrando a morte de um cacique) 3. Iara	Voice-Piano or Orchestra	"Canide-ioune" based on an Indian theme collected by Jean de Léry, in 1553. "Teiru" collected by Roquete-Pinto in 1912 among the Parecís Indians. Pub. M. E. Iara - Lyrics by Mario de Andrade
207		Prole do bebê No. 3 (Esportes) 1. Gude 2. Diabolô 3. Bilboquê 4. Peteca 5. Pião 6. Futebol 7. Jôgo de bolas 8. Soldados de chumbo 9. Capoeiragem	Piano	
208	1927	Saudades das selvas brasileiras 1. Animado 2. Un poco animado	Piano	1st perf. 3/14/1929 in Paris, Janine Cools. Pub. M. E.
209	1928	Choros Bis	Violin-Violoncello	1st perf. 1928 in Paris, Tony Close and Maurice Raskin. Pub. M. E.
210		Choros No. 11	Piano-Orchestra and red. for 2 pianos	1st perf. 7/18/42. Orch. cond. by composer. J. Vieira Brandão, soloist
211		Choros No. 14	Orchestra-Band-Chorus	
212		Quarteto para instrumentos de sôpro Allegro non troppo Lento Allegro	Flute-Oboe-Clarinet-Bassoon	Pub. M. E.
213		Quinteto para instrumentos de sôpro	Flute-Oboe-Clarinet-English horn or French horn-Bassoon	Pub. M. E.
214	1929	Choros No. 9	Orchestra	1st perf. 7/18/42. Orch. cond. by the composer
215		Choros No. 12	Orchestra	1st perf. 2/21/45, Boston Symphony Orch. cond. by composer
216		Choros No. 13	2 Orchestras-Band	
217		12 Estudos	Guitar	Pub. M. E.
218		Fado (popular português)	Voice and Piano	

219	1929	Francette et Piá 1. Piá veio à França 2. Piá viu Francette 3. Piá falou a Francette 4. Piá e Francette brincam 5. Francette ficou zangada 6. Piá partiu para a guerra 7. Francette ficou triste 8. Piá voltou da guerra 9. Francette ficou contente 10. Francette e Piá brincam juntos para sempre	Piano	Commissioned by Max Eschig to be used by the pupils of Marguerite Long at the Paris Conservatory. Pub. M. E.
220		Funil (Ballet)	Orchestra	
221		Introdução aos choros	Orchestra	
222		Momoprecoce (Fantasia)	Piano-Orchestra Piano-Band	Commissioned by Magdalena Tagliaferro. 1st perf. 1929 in Amsterdam, M. Tagliaferro, cond. by Pierre Monteux. Pub. M. E.
223		Possessão (Ballet)	Orchestra	
224		Suite sugestiva No. 1 1. Ouverture de l'homme tel 2. Prélude, choral et funèbre (Cine journal) 3. Cloche pied au flic (Capoeira comédia) 4. Le récit du peureux (drame) 5. Charlot aviateur (comique) 6. L'enfant et le Youroupari (tragédia) 7. Surprise de l'opportunité	Voice-Orchestra	Lyrics by Oswald de Andrade, René Chalupt and Manuel Bandeira, 1st perf. 1929 in Paris. Orch. cond. by A. Bernard
225		Veículo (ballet)	Orchestra	Pub. Leroll in Paris
226		2 Vocalises-Etudes	Voice-Piano	Commissioned by A. L. Hettich
227	1930	Bachianas Brasileiras No. 1 Introdução (Embolada) Prelúdio (Modinha) Fuga (Conversa)	Orchestra of violoncellos	1st perf. 9/22/32. Orch. cond. by composer. Pub. by A. M. P.
228		Bachianas Brasileiras No. 2 Prelúdio (Canto do capadócio) Ária (O canto da nossa terra) Dança (Lembrança do sertão) Toccata (O trenzinho do caipira)	Orchestra	1st perf. Sept. 1934, in Venice, II International Festival. Cond. by Alfredo Casella. Pub. by G. Ricordi, Milano
229		O canto do capadócio	Violoncello-Piano	Excerpted from Bachianas Brasileiras No. 2
230		O canto da nossa terra	Violoncello-Piano	Excerpted from Bachianas Brasileiras No. 2

231	1930	O trenzinho do caipira	Violoncello-Piano	Excerpted from Bachianas Brasileiras No. 2
232		Prelúdio e Fuga No. 10, de J. S. Bach	Violoncello-Piano	
233		Prelúdio e Fuga No. 14, de J. S. Bach	Violoncello-Piano	
234		Prelúdio e Fuga No. 8, de J. S. Bach	Violoncello-Piano	
235		Canções Indígenas 1. Pai do mato 2. Ualalocê 3. Kamalalô	Voice-Piano	No. 1 pub. by S. M. P. C.
236		*Ave Verum	4 part mixed chorus	Text in Latin. Pub. V. V.
237	1930-1936	Bachianas Brasileiras No. 4 Prelúdio (Introdução) Coral (Canto do sertão) Aria (Cantiga) Dança (Miudinho)	Piano	1st perf. 11/27/39 by J. Vieira Brandão. Pub. V. V.
238		Caixinha de música quebrada	Voice-Piano	1st perf. in 1931, João Souza Lima
239		**P'ra frente ó Brasil	2 part men's chorus with drum accomp.	Lyrics by E. Villalba Filho
240		*Prece sem palavras	4 part men's chorus	1st perf. 10/21/31, composer conducting
241		Quarteto de Cordas No. 5 Póco andantino Vivo e energico Andantino Allegro	Violins-Viola-Violoncello	Pub. A. M. P.
242		Prelúdio No. 22 de J. S. Bach	Mixed chorus	1st perf. 1932
243		Caixinha de boas festas (Vitrina encantada-ballet)	Orchestra	Composed specially for the "Concert of Youth", Río de Janeiro, 1932, Orch. cond. by Walter Burle Marx. Pub. Ricordi.
244		A voz do povo	Chorus-Piano	Lyrics by E. V. Filho
245		A canção do marceneiro	2 part men's chorus	1st perf. 9/14/32, "Orfeão de Professôres do Distrito Federal", cond. by composer
246		Amazonas	Piano	Transcribed for piano solo. Pub. M. E.
247	1931	Noturno No. 2 Op. 9 (F. Chopin)	Cello and Piano	

* Published in Volume I of *Música Sacra*
** Published in Volume II of *Canto Orfeônico*

248	1932	*As Costureiras	Women's chorus	1st perf. 9/14/32 "Orfeão de Professôres do Distrito Federal", cond. by composer. Pub. Schirmer, New York
249		Fuga No. 1, de J. S. Bach	Mixed chorus	
250		Fuga No. 5, de J. S. Bach	Mixed chorus	
251		Fuga No. 8, de J. S. Bach	Mixed chorus	
252		Fuga No. 21, de J. S. Bach	Mixed chorus	
		GUIA PRÁTICO – Estudo Folclórico (Practical Guide - Folklore Study) (Volume I)		Pub. V. V.
253		Acordei de madrugada (1st version)	2 part chorus	
254		Acordei de madrugada (2nd version)	Piano solo	1st perf. 11/27/39, J. Vieira Brandão
255		A agulha	2 part chorus	
256		Ainda não comprei	3 part chorus	
257		Anda à roda (1st version)	2 part chorus	
258		Anda à roda (2nd version)	2 part chorus	
259		Anda à roda (3rd version)	Piano solo	
260		O anel	Unison chorus	
261		Anquinhas	2 part chorus	
262		Atché	2 part chorus, piano or instrumental ensemble	
263		Ba, be, bi, bo, bu	Piano solo	
264		Na Bahia tem	2 or 3 part chorus Voice-Piano Instrumental ensemble	
265		Bam-ba-la-lão, Senhor capitão	2 part chorus	
266		O Bastião ou Mia gato	Unison chorus-piano or instrumental ensemble Piano solo	
267		Bela pastora	Voice-Piano or Instrumental ensemble Piano solo	
268		Besuntão da lagoa	2 part chorus	

* Published in Volume II of *Canto Orfeônico*

	1932	Guia Prático - Estudo Folclórico (Practical Guide - Folklore Study) (Cont'd.)	Pub. V. V.
269		Brinquedo (Olhe aquela menina)	Unison chorus, Voice-Piano or Instrumental ensemble Piano solo
270		Cachorrinho	Unison chorus-Piano or Instrumental ensemble
271		Cai, cai, balão (Venha cá Bitu)	2 part chorus
272		O café	2 part chorus
273		Canário	2 part chorus
274		Candieiro	2 part chorus
275		A canoa virou	2 part chorus
276		Canoinha nova	2 part chorus
277		Cantiga de ninar	2 part chorus
278		Cantiga de roda (As bonecas)	2 part chorus
279		Capelinha de melão	2 part chorus-Piano or instrumental ensemble
280		Carambola	Unison chorus-Piano or Instrumental ensemble-Piano solo
281		Caranguejo (1st version)	2 part chorus-Piano or Instrumental ensemble-Piano solo
282		Caranguejo (2nd version)	2 part chorus
283		Carneirinho, carneirão	Unison chorus-Piano or Instrumental ensemble. Piano solo
284		O castelo	Unison chorus-Piano or Instrumental ensemble. Piano solo
285		A praia	2 part chorus
286		Chora menina, chora	2 part chorus-Piano or Instrumental ensemble. Piano solo
287		O ciranda, ó cirandinha	Unison chorus-Piano or Instrumental ensemble. Piano solo

	1932	Guia Prático – Estudo Folclórico (Practical Guide – Folklore Study) (Cont'd.)	Pub. V. V.
288		A cobra e a rolinha	2 part chorus
289		Có, có, có	3 part chorus-Piano or Instrumental ensemble. Piano solo
290		As conchinhas	2 part chorus
291		Condessa	Unison chorus-Piano or Instrumental ensemble
292		Constante	Unison chorus-Piano or Instrumental ensemble. Piano solo
293		Constância	Unison chorus-Piano or Instrumental ensemble. Piano solo
294		O corcunda	Unison chorus-Piano or Instrumental ensemble. Piano solo
295		Na corda da viola	Unison chorus-Piano or Instrumental ensemble. Piano solo
296		A cotia	Unison chorus-Piano or Instrumental ensemble. Piano solo
297		O cravo (1st version)	2 part chorus-Piano or Instrumental ensemble
298		O cravo brigou com a rosa (2nd version)	2 part chorus
299		A dança da carranquinha (2nd version)	Unison chorus
300		De flor em flor	3 part chorus-Piano or Instrumental ensemble. Piano solo
301		Entrei na roda	2 part chorus
302		Os escravos de Jó	3 part chorus
303		Ficarás sòzinha (Fui no Itororó)	Unison chorus
304		Formiguinhas	2 part chorus

	1932	Guia Prático – Estudo Folclórico (Practical Guide – Folklore Study) (Cont'd.)	Pub. V. V.
305		A freira	Unison chorus-Piano or Instrumental ensemble
306		Fui no Itororó (1st version)	Unison or 2 part chorus-Piano or Instrumental ensemble
307		Fui no Itororó (2nd version)	Unison chorus-Piano or Instrumental ensemble. Piano solo
308		Fui passar na ponte (Na Bahia tem. 2nd version)	2 part chorus
309		No fundo do meu quintal	Unison chorus-Piano
310		Garibaldi foi à missa	Unison chorus-Piano or Instrumental ensemble. Piano solo
311		A gatinha parda (1st version)	2 part chorus
312		A gatinha parda (2nd version)	2 part chorus
313		O gato	Unison chorus-Piano or Instrumental ensemble
314		Hei de namorar	4 part chorus
315		Espanha	Unison chorus-Piano or Instrumental ensemble. Piano solo
316		Higiene	2 part chorus
317		No jardim celestial	2 part chorus-Piano or Instrumental ensemble. Piano solo
318		João Cambuete	Unison chorus-Piano or Instrumental ensemble. Piano solo
319		Laranjeira Pequenina	Unison chorus-Piano or Instrumental ensemble. Piano solo
320		O limão (1st version)	Unison chorus-Piano or Instrumental ensemble. Piano solo
321		O limão (2nd version)	3 part chorus-Piano or Instrumental ensemble

	1932	Guia Prático – Estudo Folclórico (Practical Guide – Folklore Study) (Cont'd.)	Pub. V. V.
322		Lindas laranjas	2 part chorus
323		Machadinha	Unison chorus-Piano or Instrumental ensemble. Piano solo
324		A mamãe estava doente	Voice-Piano or Instrumental ensemble
325		Manda tiro, tiro lá	Unison chorus-Piano or Instrumental ensemble. Piano solo
326		Manquinha	Unison chorus-Piano or Instrumental ensemble. Piano solo
327		Na mão direita (2nd version)	3 part chorus
328		A maré encheu	Unison chorus-Piano or Instrumental ensemble. Piano solo
329		Margarida	2 part chorus-Piano or Instrumental ensemble. Piano solo
330		Mariquita muchacha ou as Mariquitas	Unison chorus-Piano or Instrumental ensemble. Piano solo
331		Meu benzinho	3 part chorus
332		Meu pai amarrou meus olhos	Voice-Piano Piano solo
333		Nesta rua (esta noite)	2 part chorus
334		Olha o bicho	2 or 3 part chorus-Piano or Instrumental ensemble Piano solo
335		Nigue Ninhas	2 part chorus
336		Olha o passarinho, dominé	Voice-Piano Piano solo
337		Padre Francisco	4 part mixed chorus
338		Pai Francisco (1st version)	Unison chorus-Piano or Instrumental ensemble

339	Pai Francisco (2nd version)	Unison chorus-Piano or Instrumental ensemble. Piano solo
340	Passa, passa, gavião (Lá na ponte da Vinhaça. 1st version)	Unison chorus-Piano or Instrumental ensemble. Piano solo
341	Passarás, não passarás	Unison chorus-Piano or Instrumental ensemble. Piano solo
342	O pastorzinho	2 part chorus-Piano or Instrumental ensemble. Piano solo
343	O pescador da barquinha	2 part chorus
344	O pião	Unison chorus-Piano or Instrumental ensemble
345	O pintor de Cannahy	2 part chorus
346	Pirolito ou Fiorito	Unison chorus-Piano or Instrumental ensemble
347	Pobre cega (1st version)	3 part chorus
348	Pobre cega (2nd version)	2 part chorus
349	O pobre e o rico	Unison chorus-Piano or Instrumental ensemble. Piano solo
350	Pobre peregrino	Unison chorus-Piano or Instrumental ensemble
351	Pombinha rolinha (Brinquedo de roda)	Unison chorus-Piano or Instrumental ensemble
352	Os pombinhos (1st version)	2 part chorus
353	Os pombinhos (2nd version)	Unison chorus-Piano or Instrumental ensemble. Piano solo
354	A pombinha voou	Unison chorus-Piano or Instrumental ensemble. Piano solo
355	Lá na ponte da Vinhaça	2 part chorus

356	Quando era pequenino	Unison chorus-Piano or Instrumental ensemble. Piano solo
357	Quantos dias tem o mês?	2 part chorus
358	Que lindos olhos!	Unison or 2 part chorus. Piano or instrumental ensemble
359	Rosa amarela (1st version)	Unison chorus-Piano or Instrumental ensemble. Piano solo
360	Rosa amarela (2nd version)	2 part chorus-Piano or Instrumental ensemble
361	A roseira (1st version)	3 part chorus
362	A roseira (2nd version)	Unison chorus-Wind Quintet. Piano solo
363	Samba-lelê	Unison chorus-Piano or Instrumental ensemble. Piano solo
364	Sapo Jururu	2 part chorus
365	Senhora Dona Sancha (1st version)	Unison chorus-Piano
366	Senhora Dona Sancha (2nd version)	Unison chorus
367	Senhora Dona Sancha (3rd version)	Unison chorus
368	Senhora Dona Viúva (2nd version)	2 part chorus-Piano or Instrumental ensemble
369	Senhora Viúva (Viuvinha)	3 part chorus
370	Ó sim!	Unison or 2 part chorus. Piano or instrumental ensemble. Piano solo
371	Sinhá Aninha	Unison chorus-Piano or Instrumental ensemble
372	Sôdade	2 part chorus
373	Sonho de uma criança	Unison chorus-Piano or Instrumental ensemble. Piano solo

	1932	Guia Prático – Estudo Folclórico (Practical Guide – Folklore Study) (Cont'd.)	Pub. V. V.
374		Teresinha de Jesus	2 part chorus
375		Uma, duas angolinhas	3 part chorus
376		Vai abobora!	Unison chorus-Piano or Instrumental ensemble. Piano solo
377		Vamos atrás da serra, oh! calunga!	3 part chorus-Piano or Instrumental ensemble. Piano solo
378		Vamos maninha (2nd version)	2 part chorus
379		Vamos, Maruca	3 part chorus-Piano or Instrumental ensemble. Piano solo
380		A velha que tinha nove filhas	Unison chorus-Piano or Instrumental ensemble. Piano solo
381		Vem cá, siriri	Unison chorus-Piano or Instrumental ensemble. Piano solo
382		Vestidinho branco	Unison chorus-Piano or Instrumental ensemble. Piano solo
383		Vida formosa	Unison chorus-Piano or Instrumental ensemble. Piano solo
384		Vitu	2 part chorus-Piano or Instrumental ensemble
385		Viuvinha da banda d'além	2 part chorus
386		Viva o carnaval	2 part chorus
387		Você diz que sabe tudo	Unison chorus-Piano or Instrumental ensemble
388		Xô passarinho	Unison chorus-Piano

End of GUIA PRÁTICO (Volume I)

389	1932	*Na risonha madrugada	5 part mixed chorus	On a theme by Haydn. Lyrics by F. Harold
390		*O tamborzinho	5 part mixed chorus	On a theme by Rameau. Lyrics by F. Harold
391		*Mês de junho	3 part chorus	Lyrics by Thomé Vieira Brandão
392		*O Balão do Bitu	2 part chorus	Based on a nursery tune
393		O papagaio do moleque	Orchestra	1st perf. 3/21/48. Orch. Pasdeloup cond. by composer
394		*Terra Natal	4 part mixed chorus	Based on a theme of Mozart. Lyrics by Faustino Haroldo
395		*Pátria	6 part mixed chorus and Women's chorus	1st perf. 9/14/32, cond. by composer
396		Vamos crianças	3 part chorus	
397		Rudepoema	Orchestra	Pub. M. E.
		GUIA PRÁTICO – 10 Álbuns (Practical Guide)		Specially selected and arranged for piano solo
		Album I	Piano	1st perf. 11/27/39, José Vieira Brandão. Pub. V. V. Pub. Consolidated Music Pub.
398		1. Acordei de madrugada		
399		2. A maré encheu		
400		3. A roseira (2nd version)		
401		4. Manquinha		
402		5. Na corda da viola		
		Album II	Piano	1st perf. 11/13/41, José Vieira Brandão. Pub. M. E.
403		1. Brinquedo		
404		2. Machadinha		
405		3. Espanha		
406		4. Samba-lelê		
407		5. Senhora Dona Viúva (1st version)		
		Album III	Piano	1st perf. 11/27/39, by José Vieira Brandão. Pub. M. E.
408		1. O pastorzinho		
409		2. João Cambuête		
410		3. A freira		
411		4. Garibaldi foi à missa		
412		5. O pião		

* Published in Volume II of *Canto Orfeônico*

	1932	GUIA PRÁTICO – 10 Álbuns (Practical Guide)		Specially selected and arranged for piano solo
		Album IV	Piano	1st perf. 11/27/39, by José Vieira Brandão
413		1. O pobre e o rico		
414		2. Rosa amarela (2nd version)		
415		3. Olha o passarinho, dominé		
416		4. O gato		
417		5. Ó sim!		
		Album V	Piano	1st perf. 11/13/41, by José Vieira Brandão
418		1. Os pombinhos		
419		2. Você diz que sabe tudo		
420		3. Có, có, có		
421		4. O Bastão ou mia gato		
422		5. A condêssa		
		Album VI	Piano	1st perf. 11/27/41. Pub. Mercury Press, New York
423		1. No fundo do meu quintal		
424		2. Vamos, Maruca		
425		3. Vamos atrás da serra, Calunga		
426		4. Anda à roda		
427		5. Vai, abobora		
		Album VII	Piano	Nos. 1, 2 and 5 1st perf. 11/27/39; No. 3, 1st perf. 11/13/41, by José Vieira Brandão. Pub. Mercury Press, New York
428		1. Caranguejo (1st version)		
429		2. Sonho de uma menina		
430		3. Chora, menina, chora		
431		4. Fui no Itororó (2nd version)		
432		5. O Corcunda		
		Album VIII	Piano	Pub. Consolidated Music Pub.
433		1. O limão		
434		2. Carambola		
435		3. Pobre cega		
436		4. Pai Francisco		
437		5. Xô Passarinho		
438		6. Sinh' Aninha		
		Album IX	Piano	1st perf. 11/27/39 and 11/13/41, by José Vieira Brandão. Pub. Consolidated Music Pub.
439		1. Laranjeira pequenina		
440		2. Pombinha rolinha		
441		3. Ó ciranda, ó cirandinha		
442		4. A velha que tinha nove filhas		
443		5. Constante		
444		6. Castelo		
		Album X	Piano	Nos. 2 and 6, 1st perf. 11/13/41, by José Vieira Brandão; No. 3, 1st perf. Noemi Bittencourt
445		1. De flor em flor		
446		2. Atché		
447		3. Nesta rua		
448		4. Fui no Itororó (1st version)		
449		5. Mariquita muchacha		
450		6. No jardim celestial		

451	1933	*Trenzinho	3 part chorus	Lyrics by Catarina Santoro. Pub. V. V.
452		Valsa da dor	Piano	1st perf. 11/27/39, by José Vieira Brandão
453		Canção da saudade	4 part women's chorus	Lyrics by Sodré Viana, 1st perf. 9/8/33
454		*Xangô	5 part mixed chorus	Based on an old theme of the voodoo type
455		Canção a José de Alencar	2 part chorus	Lyrics by C. Paula Barros
456		Cantar para viver	2 part chorus	Lyrics by S. Salema
457		Serenata de Schubert	Mixed chorus	
458		Canto do pagé	3 part women's chorus	Lyrics by C. Paula Barros
459		*Estrêla é lua nova	Mixed chorus	Based on an old theme of the voodoo type
460		Canto do lavrador	4 part chorus	Lyrics by C. Paula Barros
461		*Um canto que saiu das senzalas	2 part chorus	Based on a theme from the region of Salvador da Bahia, collected by Sodré Viana
462		Dia de alegria	2 part chorus	Lyrics by Catarina Santoro
463		Fuga No. 4 de Haendel	Mixed chorus	1st perf. 6/23/33
464		Ciranda das sete notas	Bassoon-String Orch.	1st perf. 1933, cond. by composer. E. Dutro, soloist
465		*Canide-Ioune-Sabath	6 part mixed chorus	Based on a theme of Brazilian Indians, collected by J. de Léry, in 1530
466		Concêrto Brasileiro (Themes by E. Nazareth)	2 pianos-Mixed chorus-Orchestra	1st perf. 1933. Orch. cond. by Orlando Frederico. 1st piano: José Vieira Brandão. 2nd piano: the composer. Onomatopoeic
467		*Repiu-piu-piu	2 part chorus	Melody by Tomás Borba and lyrics by Afonso Lopes Dias. Arr. for chorus a cappella
468		*Esperança de mãe pobre	2 part chorus	Lyrics by Lygia P. Leite
469		Evolução dos aeroplanos (Ballet)	Orchestra	Adaptation of the following compositions: Inquieta, Valsa Mística and Mariposa na luz
470		Maria (Araújo Viana)	Voice and Piano	Orchestration by Villa-Lobos
471		Noite de Insônia (Tschaikowsky)	Voice and Piano	Orchestration by Villa-Lobos
472		A flor e a fonte (Feliz Otero)	Voice and Piano	Orchestration by Villa-Lobos

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473	1933	Canção do barqueiro do Volga (E. Koennemann)	Voice and Piano	Orchestration by Villa-Lobos
474		Rêverie de Schumann	Mixed chorus	1st perf. 6/23/33. Pub. V. V.
475		Valsa Op. 64, No. 7, de Chopin	Mixed chorus	
476	1933/1942	Modinhas e Canções (Album I) 1. Canção do marinheiro 2. Lundu da Marquesa de Santos 3. Cantilena 4. A gatinha parda 5. Remeiro de S. Francisco 6. Nhapopé 7. Evocação	Voice-Piano or orchestra	"Lundú" 1st perf. in 1936 by Dulcina de Morais, in Viriato Correia's "A Marquesa de Santos". Nos. 3, 4, 5 and 6, popular; No. 2 by Viriato Correia; No. 1 by Gil Vicente; No. 7 by S. Salema. Pub. M. E.
477		Pedra bonita (Ballet)	Orchestra	1st perf. 1933, cond. by composer
478		Jaquibau	4 part mixed chorus	Lyrics popular
479	1934	Prelúdio No. 14 de J. S. Bach	Mixed chorus	
480		*Brincadeira de pegar	2 part chorus	
481		*Remeiro de S. Francisco	solo 5 part chorus	On a theme of S. Francisco River mestizos in Bahia. Collected by S. Viana
482		Carneirinho de algodão	2 part chorus	Lyrics by Sílvio Salema
483		*Cantiga de rêde	3 part chorus	Melody and Lyrics by A. C. Machado, arr. for chorus a cappella
484		*Heranças da nossa raça	3 part chorus	Lyrics by C. Paula Barros
485		*O Gaturamo	3 part chorus	Melody by J. Carlos Fias, arr. for chorus a cappella
486	1935	*Aboios	2 part chorus	On an Amerindian Mestizo theme from the Amazon
487		A praia	2 part chorus	
488		*Cântico do Pará	3 part chorus	On an Amerindian warrior theme
489		Cânones perpétuos (Alegria de viver)	2 part chorus	
490		Cantos de Çairé No. 1	2 part chorus	On Amazonian folk themes
491		Cantos de Çairé No. 2	3 part chorus	On Amazonian folk themes
492		Cantos de Çairé No. 3	2 part chorus	On Amazonian folk themes
493		Evocação	2 part chorus	
494		Canção do pescador brasileiro	3 part chorus	On a theme by Eduardo Souto

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495	1935	Canção do Barqueiro do Volga	Mixed chorus	On a Russian folk theme
496		Minha terra tem palmeiras	2 part chorus	On a popular theme. Lyrics by Gonçalves Dias
497	1936	Abertura (Colombo by Carlos Gomez)		For the presentation of Colombo as an opera, cond. by Villa-Lobos in 1936
498		*Bazzum	4 part men's chorus	Lyrics by Domingos Margarinos
499		Ciclo Brasileiro 1. Plantio do caboclo 2. Impressões seresteiras 3. Festa no sertão 4. Dança do índio branco	Piano	"Plantio do caboclo" and "Festa no sertão", 1st perf. 11/27/39, José Vieira Brandão. "Impressões seresteiras" and "Dança do índio branco", 1st perf. 1938, Julieta d'Almeida Strutt. Pub. V. V.
500		Desfile dos heróis do Brasil	3 part chorus	Lyrics by C. Paula Barros
501		Hino ao Estudo (Hino acadêmico)	2 part chorus	Music by Carlos Gomes, Lyrics by Bitencourt Sampaio
502		O pião	Band	Pub. S. M. P. C.
503		*Quadrilha brasileira	2 part chorus	Lyrics by J. P. Batista
504		Redemoinho	2 part chorus	Lyrics by Rev. Father Anchieta
505	1937	*Canção do marinheiro	4 part chorus	
506		*Brasil	2 part chorus	Music and Lyrics by Thiers Cardoso, arr. for chorus a cappella
507		Currupira (Ballet)	Orchestra	
508		Descobrimento do Brasil (4 suites)		
509		Suite 1 1. Introdução 2. Alegria	Orchestra Orchestra	Suite No. 1, 1st perf. 11/19/39. Orch. cond. by composer
510		Suite 2 1. Impressão moura 2. Adagio sentimental 3. Cascavel	Orchestra	Suite No. 2, 1st perf. 10/11/46. Orch. cond. by composer. "Impressão moura" also known as "Canção moura".
511		Suite 3 1. Impressão ibérica 2. Festa na selvas 3. Ualaloce	Orchestra	Suite No. 3, 1st perf. Orch. cond. by composer. 7/15/42
512		Suite 4 (Oratório) 1. Procissão da cruz 2. Primeira missa no Brasil	Orchestra-Mixed chorus	1st perf. 2/28/52, National Orchestra and chorus of Radio Paris, cond. by composer

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513	1937	Marcha para oeste	3 part chorus	Music by Vicente Paiva and lyrics by S. A. Roris. Arr. for chorus a cappella
514		Missa São Sebastião	3 part chorus	1st perf. 11/13/37, cond. by composer. Pub. A. M. P.
515		Motivos gregos (Ballet) (Distribuição de flores)	Women's chorus, Flute-Guitar	1st perf. 12/15/37, cond. by composer
516		Regozijo de uma raça-Abolição (Ballet) 1. Canto africano 2. Canto mestiço	Mixed chorus-Solo voice, Percussion	1st perf. 12/15/37, cond. by composer
517	1938	Ave Maria	Mixed chorus	
518		Toccata e Fuga No. 3 de J. S. Bach	Orchestra	1st perf. 3/4/44 in Rio de Janeiro
519		Bachianas Brasileiras No. 3	Piano-Orchestra	1st perf. 2/19/47, in New York, CBS Orchestra, cond. by composer. José Vieira Brandão, soloist. Pub. Ricordi, New York
520		Prelúdios e Fugas Nos. 4 e 6 de J. S. Bach	Orchestra	1st perf. 1944 cond. by composer
521		Bachianas Brasileiras No. 5 1. Aria (Cantilena) 2. Dança (Martelo)	Voice-Orchestra	"Aria", 1st perf. 3/25/39, Ruth Valadares Correia. "Aria" lyrics by R. Valadares Correia. "Dança", lyrics by Manuel Bandeira, 1st perf. 10/10/47 in Paris, Hilda Ohlin. Pub. A. M. P.
522		Bachianas Brasileiras No. 6 1. Aria 2. Fantasia	Flute-Bassoon	1st perf. 9/24/45. Pub. A. M. P.
523		Chile-Brasil	3 part chorus	
524		Mar do Brasil	2 part chorus-Piano	Lyrics by Sílvio Salema
525		Fantasia e Fuga No. 6 de J. S. Bach	Orchestra	
526		Quarteto de cordas No. 6 Poco animato Allegretto Andante molto Allegro vivace	Violins-Viola-Violoncello	1st perf. 11/30/43, Borgerth Quartet. Pub. A. M. P.
527		Saudação a Getúlio Vargas	3 part chorus	Lyrics by F. Campos
528		Tiradentes	4 part chorus-Solo voice	Lyrics by Viriato Correia

529	1938	Suite da "Marquesa de Santos" 1. Lundu 2. Gavota 3. Valsa	Small Orchestra	To the theatrical piece "A Marqueza de Santos" by Viriato Corrêia
530	1939	Canção do operário brasileiro	2 part chorus	Lyrics by P. Santos
531		Dança da terra (Ballet)	6 part chorus Percussion	1st perf. 9/7/43 cond. by composer. Pub. M. E.
532		New York Skyline Melody	Piano or orchestra	
533		Solfejos, Vol. I	Chorus	
534		As três Marias 1. Alnilam 2. Alnitah 3. Mintika	Piano	1st perf. 11/21/39, by José Vieira Brandão. Pub. Fisher, New York
535	1940	Canção dos caçadores de esmeraldas (in the style of XVIIth Century)	2 part chorus	Lyrics by Viriato Correia
536		Canção da imprensa	2 part chorus and orchestra	Lyrics by Murillo de Araújo
537		Canto Orfeônico, Vol. I	2, 3, and 4 part chorus	
538		Meus Brinquedos (1935)	2 part chorus	Music by Julie Dickie, arr. a cappella
539		Vamos Crianças (1932)	3 part chorus	Pop. arr. a cappella.
540		Soldadinhos (1932)	2 part chorus	Lyrics by Narbal Fontes, Music by S. Salema, arr. a cappella
541		A Jangada (1935)	2 part chorus	Lyrics and Music by H. M. d'Abreu, arr. a cappella
542		Marcha Escolar (1932)	2 part chorus	Lyrics and Music by S. Salema
543		Marcha Escolar – Volta do recreio (1933)	2 part chorus	
544		Marcha Escolar – Ida para o recreio (1933)	2 part chorus	
545		Marcha Escolar – Passeio (1933)	2 part chorus	
546		Marcha Escolar – Vocalismo (1940)	3 part chorus	Music by H. Villa-Lobos
547		Canção Escolar (1933)	2 part chorus	Music by A. Pacheco.
548		Canção cívica Rio de Janeiro (1933)	3 part chorus	Lyrics by Leoncio Correia, Music by Ernesto Nazareth

	1940	CANTO ORFEÔNICO, Vol. I (Cont'd.)	2, 3, and 4 part chorus	
549		Meu Brasil – Samba (1933)	Piano and Voice	Lyrics by A. Ribeiro, Music by Ernani Silva, arr. by H. Villa-Lobos
550		Brasil Unido (1933)	2 part chorus	Lyrics by Domingos Margarinos, Music by Plínio de Brito
551		Regozijo de uma raça and Canto Mestiço (1937)	Choir a cappella	Music by H. Villa-Lobos
552		Canção do Norte (1932)	2 part chorus	Lyrics by T. Barreto, Music by A. Nepomuceno
553		Brasil Unido (1922)	4 part chorus	Lyrics by Zé Povo, Music by H. Villa-Lobos
554		Cantar para viver (1933)	2 part chorus	Lyrics by S. Salema, Music by H. Villa-Lobos
555		Canto do Pagé (1933)	3 part chorus	Lyrics by C. Paula Barros, Music by H. Villa-Lobos
556		Desfile dos heróis do Brasil (1936)	3 part chorus	Lyrics by C. Paula Barros, Music by H. Villa-Lobos
557		Dia de alegria (1933)	2 part chorus	Lyrics by S. Salema, Music by H. Villa-Lobos
558		Heranças de nossa raça	2 part chorus	Lyrics by C. Paula Barros, Music by H. Villa-Lobos
559		Meu País (1919)	4 part chorus	Music by H. Villa-Lobos
560		Tiradentes (1938)	Mixed chorus	Lyrics by Viriato Correia, Music by E. Vilalba Filho
561		Verde Pátria (1937)	Mixed chorus	Lyrics by Humberto de Campos, Music by Francisco Braga
562		Sertanejo do Brasil (1938)	2 part chorus	Lyrics and Music by Clovis Carneiro. Arr. by Villa-Lobos
563		O Ferreiro (1932)	2 part chorus	Lyrics by S. V., Music by R. Antolisei, Arr. by H. Villa-Lobos
564		Canto do Lavrador (1933)	4 part chorus	Lyrics by C. Paula Barros, Music by H. Villa-Lobos
565		Canção do Operário Brasileiro (1939)	2 part chorus	Lyrics by Paulino Silva, Music by E. Vilalba Filho
566		Canção do Trabalho (1932)	4 part chorus	Lyrics by José Rangel, Music by Duque Bicalho, Arr. by H. Villa-Lobos

	1940	CANTO ORFEÔNICO, Vol. I (Cont'd.)	2, 3, and 4 part chorus	
567		Canção do Marceneiro(1932)	2 part chorus	Music by H. Villa-Lobos
568		Canção da Imprensa (1940)	2 part chorus	Lyrics by Murillo Araújo, Music by H. Villa-Lobos
569		Duque de Caixias	1 part chorus	Lyrics by D. Aquino Correa, Music by Francisco Paula Gomes
570		Deodoro	1 part chorus	Lyrics by Leoncio Correia, Music by Francisco Braga
571		Canção do Artilheiro da costa	2 part chorus	Lyrics by Cel. Luís Lobo, Music by Herminio P. Souza, Arr. by H. Villa-Lobos
572		Mar do Brasil (1938)	Piano and Choir	Lyrics by S. Salema, Music by H. Villa-Lobos
573		Alerta	2 part chorus	Lyrics and Music by B. Cellini, arr. by H. Villa-Lobos
574		Saudação a Getulio Vargas (1938)	4 part chorus	Music by H. Villa-Lobos
575		Casa dos artistas (1919)	Piano and Choir	Lyrics by Raul Pederneiras, Music by H. Villa-Lobos
		End of CANTO ORFEÔNICO (Volume I)		
576		Mandu-çarará (ballet)	Chorus-Orchestra Percussion	Based on a legend of the Indians of the Solimões River, collected by Barbosa Rodrigues. 1st perf. 11/10/46, conducted by composer
577		Prelúdios (6)	Guitar	Nos. 3 & 4 1st perf. 12/11/43, Abel Carlevaro. Pub. M. E. No. 6 lost
578		Redondilhas de Anchieta	3 part chorus	Lyrics by J. de Anchieta
579		Saudade da juventude Suite No. 1 1. Vida formosa 2. O ciranda, ó cirandinha 3. A gatinha parda 4. O sim! 5. Manda tiro, tiro lá 6. Condessa 7. Nesta rua 8. A cotia 9. No corda da viola 10. De flor em flor	Orchestra	1st perf. 6/18/50
580	1940	Volta do recreio (Marcha escolar)	2 part chorus	Lyrics by Catarina Santoro

581	1940	SOLFEJOS – 161 solfèges (Volume I)	1 and 2 part chorus	
582	1941	Fugas Nos. 1, 5, 8 and 21 de J. S. Bach	Orchestra of Celli	1st perf. 10/27/41, conducted by Edoardo Guarnieri
583		Prelúdios Nos. 8, 14 and 22 de J. S. Bach	Orchestra of Celli	1st perf. 10/27/41, conducted by Edoardo Guarnieri
584		Bachianas brasileiras No. 4 1. Prelúdio (Introdução) 2. Coral (Canto do sertão) 3. Aria (Cantiga) 4. Dança (Miudinho)	Orchestra	Original for piano solo. 1st perf. 7/15/42, conducted by composer. Pub. Ricordi (N. Y.)
585		Bachianas brasileiras No. 7 1. Prelúdio (Ponteio) 2. Giga (Quadrilha caipira) 3. Tocata (Desafio) 4. Fuga (Conserva)	Orchestra	1st perf. 3/13/44, conducted by composer. Pub. M. E.
586		*Hino à vitória	4 part chorus and orchestra	Lyrics by Gustavo Capanema
587		Canção da Imprensa	Voice-Orchestra Voice	Lyrics by Murillo Araújo
588		Poema de Itabira	Voice-Piano Voice-Orchestra	Lyrics by Carlos Drummond de Andrade. 1st perf. 12/30/48 conducted by composer. Asdrubal Lima, soloist. Pub. M. E.
589	1942	*Juramento	2 part chorus Solo voice	Lyrics by Murillo de Araujo
590		Nossa América	2 part chorus	Lyrics by Ofélia Fontes
591		Poema singelo	Piano	1st perf. 1943, J. Vieira Brandão. Pub. V. V.
592		Quarteto de cordas No. 7 Allegro Andante Scherzo (Allegro vivace) Allegro giusto	2 Violins-Viola	1st perf. 5/30/45, Borgerth Quartet. Pub. M. E.
593	1943	*Invocação em defesa da Pátria	Solo voice, Women's chorus with orch. or choir a cappella	1st perf. 9/7/43, conducted by composer. Violeta Coelho Neto, soloist.
594		*Vira	5 part mixed chorus	Based on a popular Portuguese theme

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595	1943	Modinhas e canções (Álbum No. 2) 1. Pobre peregrino 2. Vida formosa 3. Nesta rua 4. Manda tiro, tiro lá 5. João Cambuête 6. Na corda da viola	Voice-Piano	Folk music. Arr. by H. Villa-Lobos
596	1944	A Sanfona	4 part chorus	Lyrics by Henriqueta de Abreu
597		Bachianas brasileiras No. 8 1. Prelúdio 2. Ária (Modinha) 3. Tocata (Catira Batida) 4. Fuga	Orchestra	1st perf. 8/6/47, Orchestra of Academia Santa Cecília in Rome, conducted by the composer
598		José (Quadrilha caipira)	4 part men's chorus	Lyrics by Carlos Drummond de Andrade. Dedicated to the Yale Glee Club
599		*Quadrilha das estrêlas no céu do Brasil	2 part chorus	Lyrics by Manuel Bandeira. 1st perf. 9/7/44
600		Quarteto de cordas No. 8 Allegro Andante Scherzo Quasi allegro	2 Violins-Viola-Cello	1st perf. 9/5/46, Iacovino Quartet. Pub. R.-Milan
601		*Santos Dumont	2 part chorus	Music and lyrics by Eduardo das Neves. Arr. for chorus a cappella
602		Sinfonia No. 6 (Montanhas do Brasil) Allegro non troppo Lento Allegretto quasi animato Allegro	Orchestra	1st perf. 4/29/50, Municipal Theater Orchestra of Rio de Janeiro, conducted by composer. Pub. Ricordi
603		*Feliz Natal	2 part chorus and piano or orchestra	Lyrics by Manuel Bandeira
604		*Boas Festas	3 part chorus and piano or orchestra	Lyrics by Manuel Bandeira
605		*Feliz Aniversario	3 part chorus and piano or orchestra	Lyrics by Manuel Bandeira
606		*Feliz Ano Novo	2 part chorus and piano or orchestra	Lyrics by Manuel Bandeira
607		*Boas Vindas	3 part chorus and piano or orchestra	Lyrics by Manuel Bandeira

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608	1944	*Canção de Natal	3 part chorus	Lyrics by Manuel Bandeira.
609		Bachianas brasileiras No. 9	Orchestra of voices	1st perf. 11/17/48, conducted by Eleazar de Carvalho
610	1945	Canções de cordialidade Feliz Aniversario Boas Festas Feliz Natal Feliz Ano Novo Boas Vindas	Voice-Piano or Orchestra	Lyrics by Manuel Bandeira. 1st perf. 12/18/46, Cristina Maristani
611		Concerto No. 1 Allegro Allegro (Poco scherzando) Andante Allegro non troppo	Piano-Orchestra	Commissioned by Ellen Ballon. 1st perf. 10/11/46, conducted by composer. Ellen Ballon, soloist
612		Fantasia Largo Molto Vivace Allegro expressivo	Cello-Orchestra or Cello and Piano	Written in New York at the suggestion of Walter Burle Marx. 1st perf. 10/11/46, conducted by composer. Iberê Gomes Grosso, soloist. Pub. A. M. P.
613		Madona	Orchestra	Commissioned by Koussevitzky Music Foundation. 1st perf. 10/11/46, conducted by composer
614		Quarteto de cordas No. 9 Allegro Andantino vagaroso Allegro poco moderato Molto allegro	2 Violins-Viola-Cello	1st perf. 1947 in London. Pub. S. M. P. C.
615		Sinfonia No. 7 (Odisséia da Paz) Allegro vivace Lento Scherzo (Allegro non troppo) Allegro preciso	Orchestra	1st perf. 3/27/49, B. B. C. Orchestra of London, conducted by composer. Pub. Ricordi
616	1946	SOLFEJOS (Solfèges) (Volume II)	Chorus	65 works: proverbs, vocalisms, imitations, fugues, canons, by H. Villa-Lobos, Francisco Braga, J. S. Bach, Haendel, Solano, Max Brand. Brazilian popular, tchecos popular and indigenous themes Pub. V. V.
617		Trio Allegro Lento Scherzo (Vivace) Allegro preciso e agitato	Violin-Viola-Cello	1st perf. 10/30/45. Commissioned by Coolidge Foundation. Pub. M. E.

* Published in Volume I of *Música Sacra*

618	1946	Duo Allegro-adagio Allegro agitato	Violin-Viola	Composed at suggestion of Paulina d'Ambrosio. 1st perf. February 1948 in New York, Mr. & Mrs. Euchs. Pub. Merc.
619		Duas paisagens (2 pieces) 1. Manhã na praia 2. Tarde na Glória	Voice-Piano	Lyrics by Carlos de Sá. 1st perf. 1947, Cristina Maristani. Pub. M. E.
620		Quarteto de cordas No. 10 Adagio Scherzo (Allegro vivace) Molto allegro	2 Violins-Viola-Cello	1st perf. 2/12/50 in Paris, the Haydn Quartet of São Paulo. Pub. S. M. P. C.
621		Divagação	Cello-Piano-Drum	1st perf. 8/10/50, Ibere Gomes Grosso. Pub. M. E.
622	1947	Madalena (Operetta - 2 acts)		Argument by Homer Currant and F. Brazlitt. Libretto by George Forrest and Robert Wright. Commissioned by E. Lester. 1st perf. 7/26/48 in Los Angeles.
623		Sinfonieta No. 2 Animato Moderato assai (Scherzando) Allegro Final	Orchestra	Dedicated to the Academia Filarmonica Romana. 1st perf 3/15/48 in Rome, conducted by composer. Pub. S. M. P. C.
624	1948	*Ave Maria	6 part chorus	Composed in July 1948 in the Memorial Hospital of New York
625		Big Ben	Voice-Orchestra Voice-Piano	Lyrics by E. V. Filho. Pub. S. M. P. C.
626		Canção de um poeta do século XVIII	Voice-Piano	Lyrics by Alfredo Ferreira. Pub. S. M. P. C.
627		Concerto No. 2 Vivo Lento Cadência (Quasi allegro) Allegro	Piano-Orchestra	1st perf. 4/21/50, conducted by composer. Souza Lima, soloist
628		Conselhos	Voice-Piano	
629		Coração inquieto	Voice-Piano	Lyrics by Sílvio Moreaux
630		Fantasia Animato Lento Très animé	Saxophone (soprano)-String Orchestra-2 French horns	Pub. S. M. P. C.

* Published in Volume I of *Música Sacra*

631	1948	Quarteto de cordas No. 11 Allegro non troppo Scherzo Adagio Poco animato	2 Violins-Viola-Cello	
632	1950	CANTO ORFEÔNICO (Volume II)		Pub. V. V.
633		Brincadeira de Pegar (1934)	2 part chorus	Lyrics and music by H. Villa-Lobos
634		Esperança da mãe pobre (1933)	2 part chorus	Lyrics de Lygia P. Leite. Music by H. Villa-Lobos
635		O Balão do Bitu (1932)	2 part chorus	Popular. Arr. by H. Villa-Lobos
636		Repiu-piu (1932)	2 part chorus	Lyrics by Afonso Lopes Vieira. Music by Tomas Borba. Arr. by Villa-Lobos
637		Minha terra tem palmeiras (1933)	2 part chorus	Lyrics by Gonçalves Dias. Music popular arr. by H. Villa-Lobos
638		O Gaturamo (1933)	3 part chorus	Lyrics by Pinto e Silva. Music by J. Carlos Dias. Arr. by H. Villa-Lobos
639		Cantiga de rede (1933)	3 part chorus	Lyrics and music by Thiers Cardoso
640		Feliz Aniversario (1945)	3 part chorus	Lyrics by Manuel Bandeira. Music by H. Villa-Lobos
641		Boas Festas (1945)	3 part chorus	Lyrics by Manuel Bandeira. Music by H. Villa-Lobos
642		Feliz Natal (1945)	2 part chorus	Lyrics by Manuel Bandeira. Music by H. Villa-Lobos
643		Feliz Ano Novo (1945)	3 part chorus	Lyrics by Manuel Bandeira. Music by H. Villa-Lobos
644		Boas-Vindas (1945)	4 part chorus	Lyrics by Manuel Bandeira. Music by H. Villa-Lobos
645		Brasil (1938)	2 part chorus	Lyrics and music by Thiers Cardoso. Arr. by H. Villa-Lobos
646		Canção do Marinheiro (1937)	4 part chorus	Lyrics by B. Xavier Macedo. Music by A. Espirito Santo. Arr. by H. Villa-Lobos.
647		Mês de Junho (1935)	3 part chorus	Lyrics by Thomé Brandão. Music popular arr. by H. Villa-Lobos

1950	CANTO ORFEÔNICO (Volume II) (Cont'd.)		Pub. V. V.
648	Aboios (1935)	2 part chorus	On an Amerindian Mestizo theme from the Amazon. Arr. by H. Villa-Lobos
649	Cântico do Pará	3 part chorus	On an Amerindian warrior theme
650	Cantos de Çairé N. 1 (1935)	2 part chorus	On Amazonian folk themes. Arr. by H. Villa-Lobos
651	Cantos de Çairé N. 2 (1935)	3 part chorus	On Amazonian folk themes. Arr. by H. Villa-Lobos
652	Cantos de Çairé N. 3 (1935)	2 part chorus	On Amazonian folk themes Arr. by H. Villa-Lobos
653	Evocação	2 part chorus	Amerindian theme of Amazon
654	Canide-Ioune-Sabath (1933)	6 part chorus	Based on an Indian theme. Collected by Jean de Léry-H. Villa-Lobos
655	Um canto que saiu das senzalas (1933)	2 part chorus	Anonymous. Collected by Sodré Viana. Arr. by H. Villa-Lobos
656	Xangô (1932)	5 part chorus	Collected and arranged by H. Villa-Lobos
657	Santos Dumont	3 part chorus	Lyrics and music by Eduardo das Neves. Arr. by H. Villa-Lobos
658	Marcha para Oeste	3 part chorus	Lyrics by J. Sá Roris. Music by Vicente Paiva. Arr. by H. Villa-Lobos
659	A Sanfona	4 part chorus	Lyrics and music by Henriqueta M. d'Abreu. Arr. by H. Villa-Lobos
660	Quadrilha das estrelas no céu do Brasil (1944)	3 part chorus	Lyrics by Manuel Bandeira. Music by H. Villa-Lobos
661	Quadrilha brasileira (1932)	2 part chorus	Popular. Arr. by H. Villa-Lobos
662	Juramento	4 part chorus	Lyrics by Murillo de Araújo. Music by H. Villa-Lobos
663	O trenzinho (1932)	4 part chorus	Lyrics by Catarina Santoro. Music by H. Villa-Lobos
664	P'ra frente, ó Brasil (1931)	4 part chorus	Lyrics and music by H. Villa-Lobos

1950	CANTO ORFEÔNICO (Volume II) (Cont'd.)		Pub. V. V.
665	As costureiras (1932)	4 part chorus	Lyrics and music by H. Villa-Lobos
666	Pátria (1932)	4 part women's chorus	Lyrics by F. Haroldo. Music by H. Villa-Lobos
667	Pátria (1932)	6 part mixed chorus	Lyrics by F. Haroldo. Music by H. Villa-Lobos
668	Hino à Vitória (1942)	4 part chorus	Lyrics by Gustavo Capanema. Music by H. Villa-Lobos
669	Estrêla é lua nova (1932)	Mixed chorus a cappella	Popular arr. by H. Villa-Lobos
670	Jaquibau (1932)	6 part chorus	Based on a negro theme. Arr. by H. Villa-Lobos
671	Bazzum (1936)	5 part chorus	Lyrics by Domingos Margarinos. Music by H. Villa-Lobos
672	Vira	5 part chorus	Based on a popular Portuguese theme. Arr. by H. Villa-Lobos
673	Na Risonha Madrugada (1932)	Mixed chorus	Lyrics by F. Haroldo. Music by J. Haydn, Arr. by H. Villa-Lobos
674	O Tamborzinho (1932)	Mixed chorus	Lyrics by F. Haroldo. Music by J. Rameau, arr. by H. Villa-Lobos
675	Terra Natal (1932)	Mixed chorus	Lyrics by F. Haroldo. Music by W. Mozart, arr. by H. Villa-Lobos
676	Remeiro de S. Francisco (1934)	Chorus and solo	On a theme of S. Francisco River Mestizos in Bahia Collected by S. Viana. Arr. by H. Villa-Lobos
677	Invocação em defesa da Pátria	Solo voice, 4 part women's chorus	Lyrics by Manuel Bandeira. Music by H. Villa-Lobos

End of CANTO ORFEÔNICO (Volume II)

678	Cortejo nupcial	Voice-Organ or Orchestra	1st perf. in Paris, April 1949
	GUIA PRÁTICO (Volume II)		
679	Meu pai amarrou meus olhos	Piano	Pub. S. M. P. C.
680	Nigue ninhas	Piano	

681	1950	Pobre cega (1st version)	Piano	
682		A cotia	Piano	
683		Vida formosa	Piano	1st perf. 10/12/49, Noemi Bitencourt
684		Viva o carnaval	Piano	

End of GUIA PRÁTICO (Volume II)

685	1949	Homenagem a Chopin 1. Noturno 2. A la Ballada	Piano	1st perf. 8/29/49, Arnaldo Estrella. Composed for the UNESCO celebration of the centenary of Chopin's death. Pub. M. E.
686		Dinga-Donga	Voice-Piano	Pub. S. M. P. C. Lyrics by E. Vilalba Filho
687	1950	Sinfonia No. 8 Allegro Lento Scherzo Allegro final	Orchestra	1st perf. 1/14/55, Philadelphia Orchestra conducted by composer
688		Erosão (Sorimao Uipirungaua) (Lenda Ameríndia No. 1 origem do Rio Amazonas)	Orchestra	Commissioned by Louisville Orchestra. Pub. M. E.
689		Canção de Cristal	Voice-Piano	Lyrics by Murillo de Aráujo. Pub. M. E.
690		Samba clássico	Voice-Piano or Orchestra	Lyrics by E. Vilalba Filho. Pub. M. E.
691		Assobio a Jato Allegro Andante Animato	Cello-Flute	1st perf. 3/11/50. Iberê Gomes Grosso, Ary Ferreira. Pub. S. M. P. C.
692		Quarteto de Cordas No. 12 Allegro Andante melancolico Allegretto (Scherzo) Allegro (bem ritmado)	2 violins-viola-cello	1st perf. 3/11/51, Quarteto de São Paulo. Pub. A. M. P.
693		*Panis Angelicus	4 part mixed chorus	Text in Latin. Pub. V. V.
694	1951	Quarteto de Cordas No. 13 Allegro non troppo Scherzo Adagio Allegro vivace	2 Violins-Viola-Cello	
695		Concerto for Guitar Allegro preciso Andantino e Andante Cadenza-allegro non troppo	Guitar-Orchestra Guitar-Piano	1st perf. 2/6/56 Houston Symphony Orchestra cond. by composer. Soloist Andrés Segovia

* Published in Volume I of *Música Sacra*

696	1951	Sinfonia No. 9 Allegro non troppo Adagio Allegro Vivace (Scherzo) Molto Allegro	Orchestra	
697		Rudá (Deus do Amor) Ballet in 3 acts	Orchestra	Comm. by Teatro alla Scala, Milan. 1st perf. in concert in Paris, 1954, Orchestre National de Paris, conducted by composer
698	1952	Ouverture de l'Homme Tel (Excerpted from Suite Sugestiva)	Orchestra	1st perf. 1952, National Symphony of Lisbon, conducted by composer. Pub. M. E.
699		Concerto de Piano No. 3 Allegro non troppo Andante con moto Vivace (Scherzo) Cadencia-Allegro vivace (Decisivo)	Piano-Orchestra	Completed in 1957. 1st perf. conducted by Eleazar de Carvalho. Soloist Arnaldo Estrela
700		Concerto de Piano No. 4 Allegro non troppo Allegro con moto Allegro vivace Allegro moderato	Piano-Orchestra	Commissioned by Bernardo Segall. 1st perf. with Pittsburgh Orchestra, conducted by composer
701		Sinfonia No. 10 (Sume Pater Patrium) Allegro Lento Allegretto scherzando (Scherzo) Lento Poco allegro	Soloist, chorus, & Orchestra	Verses taken from "De Beata Virgine" of Padre José Anchieta. Commissioned for 4th centenary of São Paulo
702		*Sub tuum	4 part mixed chorus	Text in Latin. Pub. V. V.
703		*O Cor Jesu	4 part chorus	Text in Latin. Pub. V. V.
704		*Hino a Santo Agostinho	Mixed chorus	Text in Latin. Pub. V. V.
705		*Praesepe (Verses in Latin taken from "De Beata Virgine" of Padre José Anchieta)	Solo and mixed chorus	1st perf. conducted by composer. Pub. V. V.
706		Duas Lendas Amerindias	Mixed choir a cappella	Pub. M. E.
707	1953	Fantasia Concertante	Piano-Clarinet-Bassoon	Commissioned by Eugen List. Pub. M. E.
708		Concerto para Harpa e Orquestra Allegro Andante moderato Allegretto quasi andante Allegro	Harp-Orchestra	Commissioned by Nicanor Zabaleta. 1st perf. 1/14/55 by Philadelphia Orchestra, conducted by composer
709		Alvorada na floresta tropical (Symphonic Poem)	Orchestra	Commissioned by Louisville Orchestra

* Published in Volume I of *Música Sacra*

710	1953	Quarteto de cordas No. 14 Allegro Andante Vivace Molto allegro	2 Violins-Viola-Cello	Commissioned by Stanley Ley Quartet. Pub. M. E.
711		Odisséia de uma Raça (Symphonic Poem)	Orchestra	Dedicated to, and copyright donated to, the State of Israel
712		Concerto para Violoncelo e Orquestra No. 2 Allegro non troppo Molto andante cantabile Vivace Allegro energico	Cello-Orchestra	Commissioned by Aldo Parisot. 1st perf. 2/5/55 by New York Philharmonic, conducted by Walter Hendl
713	1954	Concerto de Piano No. 5 Vivo Lento Quasi allegro Allegro	Piano-Orchestra	Commissioned by Felicia Blumenthal. 1st perf. in May 1956, conducted by Martinot
714		Quarteto de Cordas No. 15 Allegro Moderato Scherzo Allegro vivace	2 Violins-Viola-Cello	Commissioned by Janet Collins
715		Gênesis (Symphonic Poem and Ballet)	Orchestra	
716	1955	Sinfonia No. 11 Allegro moderato Largo Molto vivace Molto allegro	Orchestra	Comm. by Boston Symphony and Koussevitzky Foundation. 1st perf. 3/2/56 by the Boston Symphony Orchestra, conducted by the composer
717		Quarteto de Cordas No. 16 Allegro-Lento Scherzo-Allegro final	2 Violins-Viola-Cello	
718		Coração Fanado	Voice and Piano	Lyrics by A. de Albuquerque
719		Concerto para Harmônica Allegro Moderato Andante Allegro Cadencia	Harmonica-Piano or Orchestra	Commissioned by John Sebastián
720		Yerma (3 acts)	Opera	Argument by García Lorca. English version by Hugh Ross.
721		Emperor Jones (Ballet)	Orchestra	Comm. by Empire Estate Festival. 1st perf. 7/12/56 by Symphony of the Air, danced by José Limon. Conducted by the composer.
722	1956	Eu te amo (Poem by Dora Vasconcellos)	Voice and Piano or Orchestra	1st perf. 4/28/57 London Symphony Orchestra, conducted by composer. Soloist, Carmen Prietto. Pub. M. E.

723	1956	Canção das aguas claras (Poem by Gilberto Amado)	Voice and Piano or Orchestra	1st perf. 4/28/57 London Symphony Orchestra, conducted by composer. Soloist, Carmen Prietto. Pub. M. E.
724	1957	Duo Allegro Lento Vivace	Oboe-Bassoon	Pub. M. E.
725		Quinteto Instrumental Allegro non troppo Lento Allegro poco moderato	Flute-Harp-Violin-Viola-Cello	Pub. M. E.
726		Sinfonía No. 12 Allegro non troppo Adagio Vivace (Scherzo) Molto allegro	Orchestra	
727		Izi (Symphonic Poem)	Orchestra	

EDITORES

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PARA apreciar en todo su valor a Carlos Chávez hay que juzgar todas las distintas actividades de su múltiple personalidad. Esto no quiere decir que el examen desapasionado de cada una de ellas -compositor, director de orquesta, educador- no demuestre que todas son de primera clase. Mas el secreto para comprender su presencia en la escena musical contemporánea reside en el hombre mismo como trabajador. Las mismas inflexibles normas, la misma inquebrantable atención hacia lo viviente y útil, lo impulsa en cuanto emprende.

Contra lo que pudiera parecer, Chávez no es un doctrinario. Nunca intenta constreñir la vida o la música en el estrecho diagrama de un utopismo formal. Cree que la buena música tiene movimiento, estimula y alegra. Cree que los grandes músicos han sido siempre hombres que se nutrieron con la substancia vital de las tradiciones de sus propios países, hombres de talento e imaginación superiores que intelectualizaron ciertos materiales fundamentalmente populares-en el verdadero sentido del término-dándoles cuerpo, renovándolos y transformándolos. Le desagrada cuanto es esotérico y oculto, lo que huele a lo académico viejo y trasnochado; esos formulismos muertos que nunca tuvieron ni podrán tener aceptación ni eco. Llama revolucionaria a toda la buena música e incluye entre los grandes revolucionarios no sólo a Stravinsky, sino a Rameau y Chopin.

Las múltiples actividades de Chávez son, en cierto sentido, facetas de la ininterrumpida autoeducación de un compositor. Sus objetivos pueden resumirse brevemente. Su deseo ha sido educar el mayor número posible de personas para comprender y apreciar la música viva; crear música digna de la persona así educada y proporcionarla sin descanso, tan buena y con tanta facilidad como lo permitan los esfuerzos y los medios mas modernos de reproducción y transmisión. Pero tanto sus empeños educativos como sus labores de director han sido funciones de su vida de compositor; como él mismo lo ha escrito, "no tienen otro sentido para él que brindarle mayor experiencia y un campo más extenso como compositor".

Carlos Chávez es mexicano. Su mayoría de edad coincidió casi exactamente con ese período de recapitulación y tregua en que entró la revolución mexicana alrededor de 1921. No formó al principio con los viejos músicos mexi-

CARLOS CHÁVEZ

ONLY when Carlos Chávez's varied activities are seen as related expressions of a solidly integrated personality can the man himself be appraised justly. This does not mean that any of his major manifestations -as composer, as conductor, as educator- will, if examined dispassionately, prove to be less than outstanding. But the only key to a complete understanding of his incisive presence on the international musical scene is to be found in the man himself as workman. The same inflexible standards, the same unfaltering attention to what is living and useful, motivate him in whatever he undertakes.

Despite appearances to the contrary, Chávez is no doctrinaire. He never has tried to force life or music into the strait scheme of a formulated utopianism. He believes that good music has movement, that it stimulates and exhilarates. He believes that the great composers have always

canos como Manuel M. Ponce, sino con elementos más jóvenes que, pintando, escribiendo y educando, expresaron con esplendor la cultura renaciente de un país que desarrolla una atrevida experiencia social. En los últimos años, cuando el renacimiento artístico mexicano perdió mucho de su espléndida vitalidad de antaño, Chávez, en contínuo vigor y desarrollo, comenzó a destacarse como el heraldo de una generación más joven y menos consciente de sí misma.

Lo indio siempre está presente en Chávez. Ello es natural, porque las voces del indio y del mestizo, tras varios siglos de relativo silencio, se hicieron oir en México por boca de la Revolución. Chávez es un nacionalista, no en la estrecha significación xenófoba del término, sino porque vibra unido a su tierra y a su pueblo, porque encuentra la música nativa en sus propias venas, y porque sus aptitudes creadoras se liberan más ampliamente al contacto de la tradición mexicana y la puramente musical europea.

La energía de Chávez es siempre asombrosa, no sólo por su abundancia y continuidad, sino por su atingencia y su concentración. Acreditaría ya una fructífera actividad su fecunda labor como Director del Conservatorio Nacional de México, Jefe del Departamento de Bellas Artes de la Secretaría de Educación Pública y Director General del Instituto Nacional de Bellas Artes, el haber sido creador de una orquesta sinfónica y su director por veinte y un años, y creador de un gran número de composiciones de variada forma; y sin embargo, todo ello sería insignificante y aun reprensible si sólo representase la glorificación de una estática mediocridad. En el caso de Chávez la vida se evidencia por cambios y progresos.

La verdadera biografía de Carlos Chávez es la historia de lo que ha realizado y viene realizando. Los datos más interesantes pueden resumirse brevemente como sigue:

Carlos Chávez Ramírez nació el 13 de junio de 1899 en los alrededores de la Ciudad de México, siendo el séptimo hijo de don Agustín Chávez y doña Juvencia Ramírez de Chávez. Entre sus antepasados hubo un inventor, un estadista, un hombre de ciencia, un escritor y un eminente patriota. Carlos no era el único músico de la familia, puesto que recibió de su hermano Manuel las primeras lecciones de piano. Continuó sus

absorbed their sustenance from the living traditions of their countries, have been men of superior talent and imagination who have bodied forth -intellectualized, transmuted, and renewed- materials that were fundamentally and in the true sense popular. He dislikes whatever is esoteric and occult, whatever smells of the lamp, those juiceless formalizations for which there never was and never can be any true demand or response. He calls all good music revolutionary -and lists among the great revolutionaries not only Stravinsky, but also Rameau and Chopin.

Chávez's activities have all been, in one sense, the facets of the constant self-education of a composer. His aims can be briefly summarized. He has wanted to educate more and more people to an understanding and appreciation of living music, to create music worthy of people so educated, and to give performances as good and as easily available as endless hard work and the latest methods of recording and broadcasting can produce. But both his educational efforts and his conducting have been functions of his life as a composer; as he himself has written, they 'have had no other sense for him than to provide wider experience and a larger field as a composer.'

Carlos Chávez is a Mexican. His coming-of-age coincided almost exactly with that breathing-space, that period of summation and expression, upon which the Mexican Revolution entered about 1921. He belonged at first, not with older Mexican musicians like Manuel M. Ponce, but with younger men who, through painting, writing, and education, were brilliantly expressing the renascent culture of a country of challenging social experimentation. In later years, when the Mexican artistic renascence lost much of its once splendid vitality, Chávez in his continuing vitality and growth, began to look like the herald of a younger, less self-conscious generation.

The Indian is never remote from Chávez. This is natural, for it was the Indian and the Indian-Spanish *mestizo* who, after centuries of relative silence, came to be heard in Mexico through the Revolution. Chávez is a nationalist, not in any jingoistic sense, but as one who feels close to his land and its people, who finds their music in his own memory, discovering the most nearly complete liberation of his talents in relation

estudios con la Srta. Asunción Parra. Más tarde lo hizo bajo la dirección de tres músicos distinguidos, Juan B. Fuentes, Pedro Luis Ogazón y Manuel M. Ponce. Con Fuentes estudió armonía y fijó las bases de su experiencia en la teoría y la práctica. Ogazón fue un pianista consumado y tal vez el músico mexicano más erudito de su tiempo. En contacto con él, Chávez adquirió ese profundo y amplio conocimiento de la literatura musical clásica y romántica, que se refleja tanto en su señorio de la forma, como en sus extensos escritos de crítica. Ponce, universalmente conocido como compositor de "Estrellita" fue el primer mexicano que demostró un vivo interés en la riqueza de la música *mestiza* que lo circundaba. Era un compositor convencional del siglo XIX que escribía baladas, rapsodias y suites que consistían en adaptaciones de esta música popular. La música de Ponce contribuyó posiblemente a estimular en Chávez su profundo interés en la música indígena que hasta entonces pasaba inadvertida.

La revolución mexicana que estalló en 1910 y devastó al país hasta mediados del decenio 1920-1929, y aun no enteramente consumada, no interrumpió por suerte la continuidad del desenvolvimiento de la obra de Carlos Chávez. Despertó en el su fuerte simpatía por los oprimidos y los humildes, y lo relacionó con otros hombres que, como él, tenían confianza en el pueblo de México. Empezó a componer desde niño; pero su obra seria puede decirse que se inició con la primera sinfonía compuesta en 1918. En los tres años siguientes escribió con profusión para orquesta, canto, piano y conjuntos obras que gozan de un estilo semiclásico en que apenas laten elementos mexicanos. Este período culminó en 1921 con su Primer Cuarteto de Cuerdas, que es no sólo un resúmen de su aprendizaje, sino también una clara insinuación del estilo de sus obras de la madurez.

En 1921 y 1922 occurrieron en la carrera de Chávez algunos sucesos de importancia. Conoció a José Vasconcelos, el meteórico y discutido Secretario de Educación que en muchos sentidos fue el agente catalizador que hizo posible el renacimiento artístico mexicano. Fue José Vasconcelos quien comisionó a Diego Rivera para pintar los frescos de la Secretaría de Educación Pública, de fama universal. Y también fue él quien comisionó a Chávez para que compusiera un ballet mexicano. En esta parti-

to Mexico's traditions as combined with the purely musical traditions of Europe.

Chávez's energy continues to be astonishing, not only in its abundance and continuity, but also in its concentration and point. It would in itself be worthy of note that he has to his credit years of fruitful activity as Director of the National Conservatory of Music, Chief of the Department of Fine Arts of the Secretariat of Public Education, and Director-General of the National Institute of Fine Arts, the creation of a symphony orchestra and its conductorship for twenty-one years, and a lengthening list of compositions in many forms. But all this would be negligible or even reprehensible if it represented the glorification of a static mediocrity. In Chávez's case, life is evidenced by change and development.

The real biography of Carlos Chávez is the story of what he has done and is doing. The facts of interest for the record can be summarized briefly as follows:

Carlos Chávez Ramírez was born on June 13, 1899, just outside Mexico City, the seventh child of Agustín Chávez and Juvencia Ramírez de Chávez. His ancestors included an inventor, a statesman, a scientist, an author, an outstanding patriot. Carlos was not the only musician in his immediate family, for he took his first piano lessons from his brother Manuel. He continued to study the piano under one Señorita Asunción Parra. Later he worked under three musicians of importance, Juan B. Fuentes, Pedro Luis Ogazón, and Manuel M. Ponce. With Fuentes he studied harmony, laying the foundations of his own mastery of theory and practice. Ogazón was an accomplished pianist and possibly the most erudite Mexican musician of his era; in contact with him, Chavez acquired that deep, wide acquaintance with classic and romantic musical literature which is clearly reflected in his grasp of form and in his extensive critical writing. Ponce, known the world over as the composer of *"Estrellita"*, was almost the first Mexican musician to display active interest in the wealth of *mestizo* music all about him. He was a conventional nineteenth-century composer who produced ballads, rhapsodies, and suites consisting of adaptations of this popular music. His example probably helped to orient Chávez toward his strong interest in the previously neglected music of the Indians.

tura, *El Fuego Nuevo*, aparecen por primera vez los frutos inconfundibles de la semilla que había depositado en el la música indígena, desde sus visitas a la antigua ciudad de Tlaxcala.

Chávez no escribía entonces música folklórica –la *Sandunga* de *H.P.* y la *Sinfonía India* vinieron después– pero como hombre sensible que conocía la música de México, componía música nativa para el país y para sí. Fue también en 1922 que casó con doña Otilia Ortiz, de cuyo enlace tuvo un hijo y dos hijas.

En 1922 visitó Europa por primera vez y permaneció allí hasta 1923. Algún tiempo atrás le había dado a conocer parte de su música a Ignaz Friedman, en México, y el pianista quedó tan impresionado que lo recomendó a las oficinas de la Edición Universal de música, en Viena. El joven mexicano se entrevisto en noviembre de 1922 con el señor Hertzka, representante de la famosa casa editora, quien convino en publicarle algunas de sus composiciones, para dos años más tarde. No encontrándose dispuesto a esperar, Chávez fue a Berlín donde encontró nuevamente a Friedman, quien le recomendó la casa publicitaria Bote & Bock. La conocida editorial alemana aceptó publicar su Segunda Sonata para Piano y el trozo "Al Amanecer", para el mismo instrumento. Cuando las composiciones salieron de las prensas, Chávez tuvo la oportunidad de ejecutarlas para Ferruccio Busoni, y aún recuerda la profunda satisfacción con que escuchó de sus labios un ¡Bravo! lleno de emoción.

A pesar de su convicción de que la música mexicana debería liberarse de serviles imitaciones europeas, sentía entonces que el centro musical del mundo era Europa, y el de Europa, Berlín. Esta idea le causó después agudo desengaño. Encontró en Alemania la misma rutina, los mismos moldes contra los que había reaccionado en México. En Berlín la música se habia detenido con el Kapellmeister, con los clásicos y sus imitadores; allí no había vida nueva ni el fresco brote que él había supuesto y esperado. A los veintitrés años volvió la espalda a Europa y enfocó su mirada hacia América, con la absoluta seguridad de que su propio futuro, si no el de toda la música occidental, estaba allí.

The Mexican Revolution -which broke out in 1910, swept on into the middle 1920's, and is not entirely spent even today- fortunately did not interrupt the continuity of Chávez's development. It awoke his strong sympathy for the humble and the oppressed, developed his confidence in the Mexican people, and brought him into contact with men who shared that confidence. He had begun to compose while still a child. Juvenilia aside, however, his career as a composer can be said to have begun with his First Symphony, composed in 1918. In the three succeeding years, he wrote extensively for orchestra, piano, ensemble, and voice, employing a semi-classical style only slightly colored by Mexican elements. This period culminated in 1921 with his First String Quartet, not only a summing-up of his apprenticeship, but also a clear intimation of the manner of his mature works.

Several events of importance occurred in Chávez's career in 1921-22. He came into contact with José Vasconcelos, the meteoric and controversial Secretary of Public Education who served in many ways as the catalytic agent to bring about the Mexican artistic renascence. It was Vasconcelos who commissioned Diego Rivera to paint the world-famous frescoes in the patios of the Secretariat of Public Education in Mexico City. He also commissioned Chávez to compose a Mexican ballet. In this score, *El Fuego Nuevo*, appear the first unmistakable fruits from the seeds planted in Chávez by the Indian music he had heard during visits to the ancient city of Tlaxcala. Chávez was not arranging actual folk music -the *"Sandunga"* of *H. P.* and the *Sinfonía India* came later- but, as a sensitive man who knew the music of Mexico, was composing music native to the country and to himself. In 1922, also, he married Otilia Ortíz, by whom he has had a son and two daughters.

In 1922 Chávez visited Europe for the first time, remaining into 1923. Some time earlier he had showed some of his music to Ignaz Friedman in Mexico, and the pianist had been impressed by it sufficiently to give Chávez a letter of recommendation to the Universal Edition offices in Vienna. The young Mexican saw Hertzka of the Universal Edition in November 1922, and Hertzka agreed to publish some of Chávez's compositions -if Chávez would wait two years. Unwilling to wait, Chávez

En 1923-24 (así como en 1926-28, 1932, 1935-36 y más frecuente en años posteriores) Chávez visitó los Estados Unidos. Ese viaje lo estimuló poderosamente. Los inventos y los adelantos técnicos manifiestos en la excelencia de las mejores orquestas norteamericanas y en los crecientes y magníficos procesos en constante perfeccionamiento de la grabación y la transmisión musicales, fueron para él a un mismo tiempo revelaciones y confirmaciones de sus propias ideas. Allí estaban las técnicas de la música socializada del futuro y los nuevos instrumentos que la harían efectiva en gran escala.

Persiste en él todavía la admiración que le produjeron el poder y la originalidad del buen jazz, las investigaciones de laboratorio de ingenieros en grabación y radio, y Leopoldo Stokowski, el audaz experimentador. Aunque conservando firmes sus raíces en el suelo de México, Chávez encontró que también podía extraer substancia vital de los Estados Unidos. Es uno de los hombres que da hoy día un sentido musical al término geográfico América.

De 1921 a 1928 Chávez compuso con creciente seguridad en su segundo estilo: una manera de expresión tan mexicana y personal como la de José Clemente Orozco. Además del *Fuego Nuevo*, este período de siete años incluye otro ballet, *Los Cuatro Soles*, la sinfonía de baile H.P., y obras de música de Cámara, piano y canto.

En julio de 1928 Chávez aceptó la dirección de lo que había sido la Orquesta del Sindicato de Filarmónicos de la Ciudad de México, y dejó de ser un cuerpo sin personalidad y carácter, para adquirir la categoría de gran orquesta sinfónica. La calidad de sus audiciones la coloca entre las mejores y sus programas pueden ser normas para directores de orquesta. Virgil Thomson dedicó cierta vez una columna entera del *New York Herald Tribune*, para ofrecer, lleno de admiración, unas muestras de sus programas. Aunque constreñida por innumerables limitaciones económicas y de otros órdenes, la orquesta ha progresado sin cesar. Con ella Chávez ha enseñado a los músicos a tocar, al público a escuchar y él mismo ha aprendido a dirigir soberbiamente. La Orquesta Sinfónica de México (OSM), que así se denominó este grupo, dió su primer concierto en septiembre de 1928 y completó su vigésima primera temporada

went to Berlin, where he again met Friedman, who sent him to Bote & Bock. The old German house agreed to publish his Second Piano Sonata and an *Imagen Mexicana*. When the music came off the press, Chávez had the opportunity to play it for Ferruccio Busoni; he still recalls the glow of pleasure with which he heard Busoni's comment: *"Bravo!"*.

Despite his conviction that Mexico must free itself of abject imitation of Europe, Chávez had looked toward Europe as the center of the musical world, and toward Berlin as the center of musical Europe. This led to sharp disappointment. He found in Germany the same routine, the same clichés, against which he had been reacting in Mexico. In Berlin, music had stopped with the Kapellmeister, with the classics and imitations of the classics. Here was nothing of the new musical life, the fresh outpouring he had hoped for and expected. At twenty-three, he turned his back on Europe and set his face toward America in the sure belief that his own future, if not the immediate future of all living Western music, lay there.

In 1923-24 (and again in 1926-28, 1932, 1935-36, and many times since), Chávez visited the United States. It excited him. The technical advance and inventiveness manifest in the excellence of the best American orchestras and in the constantly improving processes of recording and broadcasting were to him both revelations and confirmations of his own beliefs. Here were the techniques of the socialized music of the future, the new instruments by which that music would, to a large extent, be conditioned. His admiration for the power and originality of the best jazz, for the work of engineers in recording and radio laboratories, for so audacious an experimenter as Leopold Stokowsky then was, has stayed with him. Keeping his roots firm in the soil of Mexico, Chávez has found the way to draw nourishment as well from the United States. He is one of the men who have been giving a musical meaning to the geographical term America.

From 1921 to 1928 Chávez composed with increasing assurance in his second style, a way of expression as Mexican and as personal as José Clemente Orozco's. Besides *El Fuego Nuevo*, this seven-year period produced another ballet -*Los*

en 1948, cuando Chávez renunció su cargo de director.

En diciembre de 1928 Chávez fue nombrado director del Conservatorio Nacional de Música, puesto que conservó hasta marzo de 1933 y que volvió a ocupar de mayo a diciembre de 1934. Rehizo totalmente el plan de estudios de esa institución y le cambió el carácter de empolvada academia que conservaba, orientándola con un sentido de utilidad para el pueblo mexicano y el arte musical. Ningún detalle escapó a su observación; no consideró inviolable nada que le pareciese extraño o fenecido.

En marzo de 1933 Chávez pasa a ocupar el cargo de Jefe del Departamento de Bellas Artes en la Secretaría de Educación Pública. A la resolución de los problemas educativos aportó su activa y profunda creencia en los valores de la música vernácula y en los de la música como un arte directamente ligado con la vida. Aquí también su influencia se manifestó en un intento de renovación, en un empuje vigoroso, fundado en el estudio de las tradiciones vitales de su país. Por razones políticas renunció a ese puesto en mayo de 1934. En 1947 fundó -y llegó a ser su primer Director-General- el Instituto Nacional de Bellas Artes, con departamentos de música, artes plásticas, teatro y literatura, arquitectura, producción teatral y baile. Con el apoyo entusiasta de colegas suyos que compartían sus básicos objetivos, convirtió el Instituto en el punto central de la vida artística de México. En 1952 renunció la dirección del mismo para dedicarse exclusivamente a componer y dirigir, convencido de que sus treinta años largos de actividad educativa tan variada le daban derecho a abandonar por un tiempo el cultivo de su propio acervo.

A partir de 1932 Chávez ha concentrado más y más sus esfuerzos en la obra de la Orquesta Sinfónica de México y en sus propias tareas de director y compositor. Comenzando con la *Tercera Sonata para Piano*, esta tercera etapa de su período creativo comprende hasta hoy grandes obras corales -inclusive *Tierra Mojada*, *El Sol*, *Llamadas*, *La Paloma Azul*, *Tres Nocturnos* y *Canto a la Tierra*- el ballet *La Hija de Cólquide*, la ópera *Pánfilo y Lauretta* (para un libreto en inglés de Chester Kallman), cinco sinfonías, otros trabajos para grande orquesta, *Cuatro Soles*- the ballet-symphony *H. P.* (*Caballos de Fuerza*), chamber pieces, songs, and piano works.

In July 1928, Chavez accepted the conductorship of what was then the orchestra of the Mexico City Musicians' Union. From an aggregation of most uncertain power and vague character, he transformed it into a major symphony orchestra. The quality of its performances placed it with the best, and its repertoire offered advice to all but the fewest conductors. Virgil Thomson once devoted an entire column in the *New York Herald Tribune* to sampling its programs with admiration. Hedged in by numerous limitations, financial and otherwise, the orchestra constantly improved. With it, Chávez taught the musicians to play, the public to listen, himself to conduct superbly. Known as the Orquesta Sinfónica de México (OSM), the group gave its first concert in September 1928 and completed its twenty-first season in 1948, when Chávez resigned as its conductor.

In December 1928, Chávez was appointed Director of the National Conservatory of Music, a position he occupied until March 1933 and again from May to December 1934. He wholly recast the curriculum, veered the Conservatory away from the musty academic character it had preserved, and turned it toward living usefulness to the Mexican people and the art of music. No detail escaped him; nothing dead or extraneous was left inviolate.

In March 1933, Chávez was appointed Chief of the Department of Fine Arts of the Secretariat of Public Education. He brought to bear on educational problems his intense activating belief in the values of indigenous music and in music as directly related to life. Again his influence was put on the side of renewal, of fresh activity studiously based on Mexico's vital traditions. He resigned this post in May 1934 because of political changes. In 1947, he founded -and became first Director-General of- the National Institute of Fine Arts, with departments of music, the plastic arts, theater and literature, architecture, theatrical production, and dance. With the enthusiastic support of colleagues sharing his chief aims, he made the Institute the central fact in Mexico's artistic life. He resigned his directorship in 1952 to devote himself exclusively to composition and conducting, feeling

la Toccata para Instrumentos de Percusión, tres conciertos (para cuatro trompas, para piano y para violín), el Segundo Cuarteto de Cuerda, y muchos trabajos menores para piano, canto, conjuntos diversos y una orquesta que ha llamado Orquesta Mexicana porque en ella ha incluído instrumentos aborígenes.

La influencia de Chávez en otros músicos mexicanos ha sido profunda y duradera. Los únicos compositores mexicanos de importancia durante las últimas décadas, que no han revelado en sus obras algo de la fecunda influencia de Chávez han sido Manuel M. Ponce y José Rolón: sus estilos cuajaron antes de que Chávez comenzase a asumir su papel de guía. De sus demás contemporáneos, Silvestre Revueltas y Candelario Huízar parecen ser los más importantes. Aunque Revueltas había tenido una preparación previa fue substancialmente discípulo de Chávez. Sus primeras composiciones fueron escritas a instancias de Chávez, y tocadas por la Orquesta Sinfónica de México, de la que Revueltas fue por un tiempo subdirector. Su carácter intensamente mexicano revela con claridad la orientación de Chávez. Huízar es un discípulo menos ostensible de Chávez, pero de todas maneras no ha dejado de responder al ambiente general de renovación y retorno a la tierra de México.

De los compositores mexicanos más jóvenes, algunos han sido discípulos de Chávez en toda la acepción del vocablo; otros absorbieron sus ideas e ideales durante años de estrecha colaboración con él. Entre éstos se encuentran Daniel Ayala, Blas Galindo, José Pablo Moncayo y Luis Sandi. Sin ser lo suficientemente iguales entre sí para calificarlos como "escuela" de compositores, estos artistas revelan claramente los fecundos resultados de los esfuerzos de Chávez como compositor, educador y director.

En diciembre de 1935 realizó una de sus muchas visitas a Nueva York, donde compuso su *Sinfonía India*, que dirigió por primera vez en una transmisión de la Orquesta Sinfónica de la Radiodifusora Columbia de Nueva York, el 23 de enero de 1936. Desde entonces ha vuelto casi todos los años a los Estados Unidos y ha dirigido las orquestas de Brooklyn (W.P.A.), Filadelfia, Boston, Nueva York, Cleveland, Los Angeles, Pittsburgh, NBC, St. Louis, Washington, D.C., San Francisco, Chicago, San Antonio, Houston, Los Angeles, Louisville, Seattle y Portland, la Orquesta de la Universidad de Miami y la

that more than thirty years of educational activity of many sorts had entitled him to time free for nurturing his own talents.

From 1932 on, Chávez concentrated his efforts more and more on the work of the Orquesta sinfónica de México and on his own composing and conducting. Beginning with the Third Piano Sonata, this third of his creative periods has thus far produced large choral works -including *Tierra Mojada, El Sol, Llamadas, La Paloma Azul,* Three Nocturnes, and *Canto a la Tierra*- the ballet *La Hija de Cólquide*, the opera *Panfilo and Lauretta* (to an English libretto by Chester Kallman), five symphonies, other works for large orchestra, the Toccata for Percussion Instruments, three concertos (for four horns, for pino, and for violin), the Second String Quartet, and many smaller works for piano, voice, various ensembles, and an orchestra to which native Mexican instruments were added and which Chávez called ed the Orquesta Mexicana.

Chávez's influence on other Mexican musicians has been profound and lasting. The only important Mexican composers of the decades immediately past whose work failed to reveal some of his fertilizing power were Manuel M. Ponce and José Rolón: their styles were established before Chávez began to assume leadership. Of his other contemporaries, Silvestre Revueltas and Candelario Huízar have seemed the most important. Although Revueltas had had previous training, he was substantially Chávez's pupil. His first compositions were written at Chávez's insistence and played by the Orquesta Sinfónica de México, of which Revueltas was for a time assistant conductor. Their intensely Mexican character plainly reveals the orientation of Chávez. Huízar, less obviously a Chávez disciple, by no means failed to respond to the general atmosphere of renovation and the turning toward the soil of Mexico.

Of the younger Mexican musicians, several have been Chavez's pupils in the full sense; others absorbed his ideas and ideals during years of close co-operation with him. They include Daniel Ayala, Blas Galindo, José Pablo Moncayo, and Luis Sandi. Not enough alike to be termed a "school" of composers, these men reveal clearly the fruitful results of Chávez's efforts as composer, educator and conductor.

Sinfónica del Aire de Nueva York. Ha dirigido, además, en Buenos Aires, Caracas y otros países latinoamericanos.

Los músicos y aficionados de fuera de México han acogido con entusiasmo la participación personal de Chávez en su vida musical. Han llegado a reconocer que no es Chávez un virtuoso más, un colorista exótico más, que viniera de un país desconocido; uno de tantos pedantes que expone oscuras teorías. Nuestra vida musical en los Estados Unidos, no menos que la de México en 1921, necesita justamente de esta energía, de esos altos propósitos, de ese concepto de su papel social, que han caracterizado la contribución de Chávez a su país.

Vistos en su conjunto, los esfuerzos de Chávez tienen un fin educativo. Por ejemplo: su interés por crear un repertorio para la Orquesta Sinfónica de México, su obra en el Departamento de Bellas Artes, y sus actividades al frente del Instituto Nacional de Bellas Artes son elementos de la misma expresión.

Chávez encontró en el Conservatorio Nacional una desorganizada imitación de las academias europeas, donde se dictaban extensos y anticuados cursos de una inflexibilidad que producía, año tras año, cientos de aficionados, de señoritas pianistas, que apenas podían sobreponerse a los terrores de un recital de alumnos. Reorganizó los cursos, instituyó métodos de enseñanza adaptados a las necesidades particulares de México. Orientó el Conservatorio de suerte que facilitara la formación de músicos profesionales, profesores idóneos y un núcleo de amantes de la música debidamente preparados. Estableció la orquesta de alumnos sobre nuevas bases, formó grupos de ejecutantes capaces de difundir la música de todas las épocas con la mayor amplitud posible, creó un coro, inició investigaciones históricas, científicas y artísticas y organizó conciertos para trabajadores en los parques públicos. Suprimió casi totalmente los recitales gratuitos de alumnos, substituyéndolos por conciertos de ejecutantes competentes, en los cuales se cobraba una pequeña cuota. Los alumnos que descollaban tenían la oportunidad de actuar como solistas con la Orquesta Sinfónica; y el Coro del Conservatorio, bajo la dirección de Luis Sandi, llegó a estar en condiciones de acometer brillantemente partituras como la *Sinfonía de las Salmos* de Stravinsky y la *Misa del Papa Marcelo* de Palestrina.

In December 1935, Chávez made one of his many visits to New York, where he composed the *Sinfonía India*, which he conducted for the first time in a broadcast by the Columbia Symphony Orchestra from New York on January 23, 1936. Since then he has returned to the United States almost every year, and has conducted the Brooklyn (W.P.A.), Philadelphia, Boston, New York Philharmonic-Symphony, Cleveland, Los Angeles Philharmonic, Pittsburgh, NBC, St. Louis, National (Washington, D. C.), San Francisco, Chicago, San Antonio, Houston, Los Angeles Chamber, Louisville Philharmonic, Seattle, Portland, and University of Miami orchestras, as well as the Symphony of the Air. In addition to conducting in Mexico, he has also led the Orquesta Sinfónica del Estado in Buenos Aires (both under that name and again later, when it had become the Orquesta Sinfónica Nacional) and the Orquesta Sinfónica Venezuela of Caracas.

Musicians and music-lovers outside Mexico have enthusiastically welcomed Chávez's participation in their musical life. He is not, they have come to see, just one more virtuoso, one more exotic colorist from an obscure land, one more pedant with murky theories. Our musical life, no less than Mexico's in 1921, needs just the energy, the lofty standards, the relation to its social setting, which have characterized all of Chávez's contributions in Mexico.

Viewed together, Chávez's endeavors have been educative in one very real sense. The relationships, for example, among his work in building up the repertoire of the Orquesta Sinfónica de México, his work in the Department of Fine Arts, and his work in the National Institute of Fine Arts are those of elements of the same expression.

Chávez found the National Conservatory a disorganized imitation of those European academies in which inflexible, lengthy, and antiquated courses produced, year after year, hundreds of dilettantes, "lady-pianists," and amateurs able to come badly through the terrors of a free pupils' recital. He refurbished the courses, instituting methods of instruction adapted to Mexico's particular needs. He oriented the Conservatory toward the production of professional musicians, capable teachers, and a body of trained music-lovers. He put the student orchestra on a new basis, formed groups of executants to give as wide a hearing as possible to music of all

A los estudiantes de composición se les alentó para trabajar, desde luego, con materiales primarios y a ampliar sus recursos lo más rápidamente que fuese posible. Se adelantó la investigación musical y empezaron a surgir jóvenes compositores posesionados de las expresiones vernáculas. Chávez les dió el más amplio estímulo tocando las mejores de sus obras con la Orquesta Sinfónica del Conservatorio y con la Orquesta Mexicana. Dos de las composiciones que dió a conocer en su primera transmisión por radio en Nueva York (*El Venado*, también conocido como "Música Yaqui", de Luis Sandi, y el *U Kayil Chaac*, de Daniel Ayala) habían sido originalmente compuestos para esa Orquesta Mexicana. La música, que había sido una cosa muerta para la cual se preparaban los estudiantes por largos años, se convirtió en una viviente realidad en la que ellos tomaban parte sin pérdida de tiempo.

El mismo programa desarrolló Chávez en el Departamento de Bellas Artes. Incluyó en él la investigación y notación de la música nativa, la recopilación y estudio de instrumentos aborígenes, la distribución en las escuelas de numerosos arreglos fáciles de las melodías nativas, la publicación de un excelente libro por Daniel Castañeda y Vicente T. Mendoza, acerca de los instrumentos precortesianos de percusión, la ejecución de obras clásicas sencillas en las escuelas y el adiestramiento de coros infantiles. Formuló programas relacionados entre sí para las secciones de artes plásticas y de danza, para las escuelas de arte para trabajadores y para el teatro infantil. Intentaba, sin restarle calidades, que el arte bajase de su pedestal señero y fuese a vibrar cálidamente entre el pueblo.

La reacción fue decisiva, particularmente entre los trabajadores y los niños. Ajenos a la laguna moral que para ciertos conservadores existe entre la música de hoy y cualquier música del pasado, los niños cantaron con igual fruición la música pentatónica, la clásica y la contemporánea, mostrando una apreciación asombrosa de la verdadera belleza y la verdadera calidad de cada una de ellas.

También fue clamoroso el entusiasmo cuando, en una reunión de obreros en la Casa del Pueblo, se tocó la obra *Llamadas* escrita por Chávez para pequeña orquesta y coro. El entusiasmo de los trabajadores fue transmitido a las auto-

epochs, formed a chorus, started historic, scientific, and artistic research, and instituted the giving of concerts to workers in public parks. He all but abolished free pupils' recitals, substituting for them performances by adequate executants, recitals for which small admission fees were charged. Soloists of promise among the students were afforded appearances with the Symphony Orchestra, and the Chorus of the Conservatory became, under Luis Sandi, a body able to acquit itself brilliantly in Palestrina's *Missa Papae Marcelli* and Stravinsky's *Symphonie de Psaumes*.

Students of composition were encouraged to compose with primary materials at once and to enlarge their resources as rapidly as possible. Research in native music was advanced, and young composers steeped in native idioms began to appear. Chávez gave them the most valuable encouragement by playing the best of their works with the Symphony Orchestra of the Conservatory and the Mexican Orchestra. Two of the compositions that he conducted on his first New York broadcast—Luis Sandi's *El Venado* (also known as *Yaqui Music*) and Daniel Ayala's *U Kayil Chaac*—originally had been composed for the Mexican Orchestra. Music, which had been a dead thing for which students prepared themselves over long periods, was becoming a live reality in which they participated at once.

The same program was carried by Chávez into the Department of Fine Arts. Research and the noting down of native music, the collecting and study of native instruments, the distribution throughout the schools of simple arrangements of native melodies, the publication of a superb book by Daniel Castañeda and Vicente T. Mendoza on pre-Cortesian percussion instruments, the performance of simple classical works in schools, the training of children's choruses, were all parts of his work in the Department of Fine Arts. He formulated related plans for the divisions of the plastic arts and the dance, the art schools for workers, and the theater for children. It was his intention that, without compromise in standards or quality, art was to be taken down from a lonely pedestal and given a warm place among the people.

The response, particularly that of workers and children, was overwhelming. Unaware of the

ridades por Diego Rivera, y ello dió por resultado que tal obra, una vez arreglada para gran orquesta y coro, se ejecutara en la inauguración del Palacio de Bellas Artes de la Ciudad de México.

Los seis años en que Chávez fue Director General del Instituto de Bellas Artes constituyen una extensión y expansión de sus actividades anteriores en el Departamento de Bellas Artes. Además del aspecto administrativo de esa Dirección General, en el Instituto se crearon seis departamentos: Música, Teatro y Literatura, Producción Teatral, Artes Plásticas, Arquitectura y Baile. La organización del Departamento de Música puede ofrecer una idea de la orientación del trabajo del Instituto. Se dividió en secciones consagradas a investigación, educación y difusión. La primera se dedicaba a investigaciones musicales, fomento de obras pedagógicas y repertorios musicales, etc. Las secciones de educación y difusión (profesional, educativa y popular) se encargaban del Conservatorio Nacional de Música, la Escuela Nocturna de Música, la Academia de Bellas Artes de la Opera y la Escuela Secundaria de Arte, la música en escuelas primarias, secundarias y normales y en escuelas de música, de los Centros de Arte Popular, de la Orquesta Sinfónica Nacional (que llegó a ser la primera organización sinfónica de México), del Coro del Conservatorio Nacional, del Coro Infantil del Conservatorio, del Coro de Madrigalistas, y del Coro de Varones de la Escuela Nocturna de Música, de la ayuda a músicos independientes, y de las óperas que se presentan en el Palacio de Bellas Artes. Estas fueron sólo algunas de las actividades del Departamento de Música. Las de los demás departamentos eran igualmente complejas e igualmente orientadas por una fe en el arte como elemento de importancia en la vida del pueblo mexicano.

Es difícil imaginar los obstáculos con que tropezó Chávez como director de la Orquesta Sinfónica de México. Se hizo cargo de un conjunto que carecía prácticamente de experiencia sinfónica, sin tradición o con una tradición a medias, basada en unos pocos clásicos y en imitaciones de los mismos, y sin poder contar con un público regular. Ha tenido que trabajar con presupuestos reducidísimos (infinitesimales, comparados con los de las orquestas de los Estados Unidos) y a menudo en contra de la crítica maliciosa, que siempre provoca un hombre

moral gulf that, for many conservatives, divides the music of today from that of any yesterday, the children sang pentatonic, classic, and contemporary music with equal relish. Their sense of the exact beauties and qualities of each was amazing. When Chávez's *Llamadas*, scored for small orchestra and chorus, was performed in the Casa del Pueblo at union meetings, the enthusiasm was stormy. The workers' demand, carried to the authorities by Diego Rivera, caused *Llamadas*, rescored for large orchestra and chorus, to be performed at the dedication of Mexico City's Palace of Fine Arts.

Chávez's six years as Director-General of the National Institute of Fine Arts were an extension and expansion of his earlier work with the Department of Fine Arts. Besides the administrative Dirección General, it was made up of six sections: Music, Theater and Literature, Theatrical Production, Plastic Arts, Architecture, and the Dance. The organization of the Department of Music can give a conception of the tendency of the Institute's work.

The Department of Music was divided into sections dealing with investigation, education, and diffusion. The first dealt with musical research, the promotion of pedagogical works and the musical repertoire, etc. The education and diffusion sections (professional, educational, and popular) dealt with the National Conservatory of Music, the Night School of Music, the Bellas Artes Academy of Opera, and the Secondary School of Art; with music in primary, secondary, and normal schools and in music schools; with the Centers of the People's Art; with the Orquesta Sinfónica Nacional (which became Mexico's chief symphonic organization), the Chorus of the National Conservatory, the Children's Chorus of the Conservatory, the Chorus of Madrigalists, and the Male Chorus of the Night School of Music; with assistance to independent performers; and with the operas presented at the Palace of Fine Arts. These were only some of the activities of the Department of Music. The activities of the allied department were equally complex and equally informed by a belief in art as an important element in the lives of the Mexican people.

Chávez's work as conductor of the Orquesta Sinfónica de México was unimaginably difficult. He took over an orchestra that was substantially without symphonic experience, that had no tradi-

que actua para el público, de personalidad tan definida y dinamica como la suya. Para refutar esta crítica Chávez escribió una brillante serie de trabajos periodísticos, exponiendo su credo y sus finalidades.

La Orquesta nunca permaneció estacionaria: cada año que transcurría tocaba mejor. La inseguridad que se observaba en sus temporadas entre 1925 y 1929 se había superado en 1940. La firmeza con que ejecuta composiciones tan variadas como la *Novena Sinfonía* de Beethoven, *Le Sacre du Printemps* de Stravinsky, y obras tan distantes de lo latino como la *Cuarta Sinfonía* de Sibelius, dió la medida de la persistente labor que sus miembros, dirigidos por Chávez, realizaron para su mejoramiento.

Sería inconcebible cómo las orquestas mexicanas de ayer, casi sin excepción, podían ejecutar programas tan mediocres ante un público confiado, si no fuera porque aún hoy podemos oir programas semejantes en algunas salas de concierto de los Estados Unidos. Un simple vistazo a los programas de la Orquesta Sinfónica de México, tan bellamente impresos y con sus excelentes apostillas, es el mejor comentario a la tarea que Chávez ha realizado en la formación del repertorio.

Lentamente, pero con paso triunfal, la Orquesta ha creado su público. Este no se ha formado solamente con el tipo de auditorio común a toda orquesta; porque la de México ha dado conciertos para trabajadores en los parques y en los sindicatos obreros, para los niños, y para los habituales abonados y concurrentes. Casi siempre, después de los primeros años, acude gran numero de turistas a sus audiciones, porque la Orquesta ha llegado a ser otro de los incentivos para visitar a México. En 1941 dió su primer concierto fuera de la Ciudad de México, ofreciendo una audición muy aplaudida, en Puebla, donde por generaciones no se había oído una orquesta sinfónica. Chávez también ha invitado a solistas extranjeros de nota (Arrau, Casadesus, Feuermann, Francescatti, Segovia, Stern, Szigeti, y otros) y ha compartido la dirección con otros compositores mexicanos como Eduardo Hernández Moncada, José Pablo Moncayo y Silvestre Revueltas, pero también con directores extranjeros de la categoría de Beecham, Goossens, Hindemith, Mitropoulos, Monteux, Stokowski, Stravinski y Wallenstein. La calidad del auditorio, naturalmente, ha mejorado con la orquesta.

tion or an interrupted one based on a few classics and imitations of them, and that could not rely on a regular audience. He had to work with extremely small budgets (infinitesimal if compared with those of orchestras in the United States), and often against the sort of malicious criticism always aroused by a public personality as definite and kinetic as his. He consequently wrote a brilliant series of journalistic statements of creed and intention.

The Orquesta was never static: it played better each year than the year before. The noticeable uncertainty of its seasons in the late 1920s had vanished by the 1940s. The assurance with which it attacked such varied compositions as Beethoven's Ninth Symphony, Stravinsky's *Le Sacre du Printemps*, and so essentially un-Latin a work as Sibelius's Fourth Symphony was a measure of the persistent labor that its members, under Chávez's guidance, gave to its improvement. The programs that earlier Mexican orchestras, almost without exception, had perpetrated on unsuspecting audiences would be unimaginable if we did not too often hear their counterparts in the concert halls of the United States today. Even a cursory glance at the Orquesta's beautifully printed and excellently annotated programs comments on the task of repertoire-building carried out by Chávez.

Slowly, but at last with triumphant success, the Orquesta created its public. This was not made up solely of the type of listeners attracted by the usual orchestra. For it gave concerts in workers' parks, to labor unions, to children, and to regular subscribers and ticket-buyers. Nearly always, after the first years, many tourists joined the audience, for the Orquesta had become another reason for visiting Mexico. In 1941 it gave its first concert outside Mexico City, presenting a clamorously received program in Puebla, where no symphony orchestra had been heard in generations. Chávez also invited foreign soloists of note (Arrau, Casadesus, Feuermann, Francescatti, Segovia, Stern, Szigeti, and others), and shared the podium not only with such other Mexican musicians as Eduardo Hernández Moncada, José Pablo Moncayo, and Silvestre Revueltas, but also with such foreign guest conductors as Beecham, Goossens, Hindemith, Mitropoulos, Monteux, Stokowski, Stravinsky, and Wallenstein. The quality of the audiences naturally improved with that of the orchestra.

La manera de dirigir de Chávez se ha caracterizado, desde un principio, por el vigor rítmico y el completo dominio de sus fuerzas. Exige -y obtiene- una constante atención que se deriva en claridad y precisión. El estilo de un director no puede definirse con palabras. Lo más que puede lograr un escritor es decir que Chávez tiene pleno dominio de cada sección de la orquesta que dirige y la habilidad de adaptar las cualidades de cada una de aquéllas a la creación de un conjunto, concebido con sensibilidad y maravillosamente equilibrado. El hecho de que no contase con una orquesta propia desde 1948, cuando renunció como Director de la Orquesta Sinfónica de México, se debe a su propia voluntad. Si bien es cierto que después de actuar veintiún años consecutivos como director tiene pleno derecho a disponer a su antojo del tiempo y de las energías, no es menos cierto que México fue el más perjudicado al quedarse sin una orquesta con Chávez.

Las cualidades personales de Chávez, su crecimiento y desarrollo, son parte integrante de sus composiciones. Las obras anteriores a 1921 muestran ya firmeza en la contextura y maestría en la forma. Es cierto que si sólo hubiera producido estas obras o continuado componiendo en la misma línea, no habría, sin embargo, alcanzado la envergadura que tiene hoy. La ausencia de sentimentalismo, el seco vigor y la fuerza rítmica de sus composiciones posteriores, se acusaban ya en aquellas primeras; pero derivaban del espíritu europeo su carácter armónico y melódico, y no de su propio espíritu.

El Cuarteto de Cuerdas compuesto en 1921 es música de otro carácter. Por lo menos uno de sus movimientos pertenece definitivamente a su madurez estilística, y no podría ser obra sino de un compositor mexicano, y de ningún mexicano que no fuera él.

Las obras para piano, especialmente la *Sonatina*, las *Siete Piezas para Piano*, y los *Diez Preludios*, no son fáciles de tocar ni de entender de primera intención. Son todas escuetas o carentes de sensualidad, tienen la rudeza del paisaje de la altiplanicie mexicana. El México de esta música no es el ficticio de los carteles de turismo, sino el de la magnífica

Chávez's conducting has been characterized from the first by rhythmic vigor and a firm command of his forces. He demands and obtains a constant attention that results in clarity and precision. A conductor's manner cannot be translated into words. The best a writer can do is to say that Chávez has full command of every section of any orchestra that he conducts and the ability to apply the qualities of each to the creation of a sensitively created and brilliantly balanced whole. That he has not had an orchestra of his own since 1948, when he resigned from the Orquesta Sinfónica de México, has been by his own choice. Although certainly he earned the right, in twenty-one years of steady conducting, to select his own ways of employing his time and energies, he has left Mexico the poorer for being without a Chávez orchestra.

Chávez's personal qualities, his growth and development, are inherent in his compositions. Those of the years before 1921 are already workmanlike in form and firm in texture. Certainly, however, he would not bulk large today if he had composed nothing else, or had gone on in the same vein. Those early compositions suggest the absence of sentimentality, the dry vigor and rhythmic force, of his later works; the spirit of the music, however, as evidenced in both its harmonic character and its melodic profile, is derivative, European, and not really individual.

The String Quartet composed in 1921 is music of a different character. At least one of its movements belongs to Chávez's stylistic maturity, could be the work of no composer not a Mexican, and of no Mexican but this one.

The works for piano, and specially the Sonatina, the *Siete Piezas para Piano*, and the *Diez Preludios*, are not easy to play or-at first-to hear. They are all unsensuous, spare, characterized by the harshness of Mexico's upland landscapes. The Mexico unquestionably present in this keyboard music is not the fictitious land of travel posters, but one of magnificent, spacious plateaux, of craggy, mountain-fringed distances, the Mexico in which a stolid people wrings livelihood from a forbidding nature. Once become familiar, these pieces unfold a new musical experience of genuine intensity. They belong among the finest piano works of our time.

y dilatada meseta de escarpadas lejanías, el México en que un pueblo impasible arranca su sustento de una naturaleza huraña. Cuando se han hecho familiares, estas piezas descubren un nuevo experimento musical de genuina intensidad y se colocan entre las mejores obras para piano de nuestros días.

Las mismas armonías austeras, las mismas melodías de recios tendones y la complejidad de los fuertes ritmos existentes en las piezas de cámara (algunos con voz): *Energía*, la *Sonata para Cornos*, *Todo*, *Soli*, y la *Tocata para Instrumentos de Percusión*. Las sonatinas para piano y violín, y piano y violoncelo se incluyen en la misma categoría de estilo: son obras elaboradas con maestría en las que Chávez empieza a dejar que sus aptitudes creadoras se afirmen más sobre las bases sólidas de las tradiciones que tan profundamente conoce, música que habla con la clara voz del México de hoy.

Por último viene el grupo sorprendente de las grandes composiciones que no sólo son las contribuciones más selectas de Chávez al arte musical, sino algo completamente nuevo en música: *El Fuego Nuevo*, *Los Cuatro Soles*, *H.P.*, *La Hija de Cólquide*, la *Sinfonía de Antígona*, la *Sinfonía India*, la tercera*, la cuarta y la quinta sinfonías, *El Sol*, *Llamadas*, los conciertos para cuatro cornos, para piano, para violín, y –más recientemente– la ópera *Pánfilo y Lauretta* (libreto en inglés por Chester Kallman). Chávez puede ser juzgado como compositor por estas obras y por ellas considerado como uno que ha revitalizado el arte de la música. Es posible aislar la esencia de su personalidad creadora en una o más de sus pequeñas obras, pero su capacidad arquitectónica, su habilidad para erigir estructuras sólidas, naturalmente se advierte mejor en obras más vastas. Cada una de estas últimas tiene su propio carácter, más pueden juzgarse juntas sin constreñirlas.

Las obras mayores de Chávez viven, sin duda alguna, en nuestra época, pero en ninguna de ellas se observa el deliberado propósito de que sean "modernistas". En ellas hay nuevos usos sorprendentes, pero siempre justificados, de los instrumentos y de las combinaciones instrumentales acostumbrados, y tienen una

* La Tercera Sinfonía de Chávez obtuvo el premio Caro de Boessi de $5.000, concedido por la Institución José Angel Lamas de Caracas, en 1954.

The same astringent harmonies, firm-tendoned melodies, and complex strong rhythms are in the chamber pieces (some with voice)--*Energía*, the Horn Sonata, *Todo*, *Soli*, and the Toccata for Percussion Instruments. The sonatinas for piano and violin and piano and violoncello fall within the same stylistic category: they are masterfully constructed pieces in which Chávez began to let his talents range more widely on the firm basis of the traditions he knows well, music speaking in the clear voice of modern Mexico.

Finally there is that astonishing group of large compositions that are not only Chávez's prime contributions to his art, but also something wholly new in music–*El Fuego Nuevo*, *Los Cuatro Soles*, *H.P.*, *La Hija de Cólquide*, the *Sinfonía de Antígona*, the *Sinfonía India*, the third,* fourth, and fifth symphonies, *El Sol*, *Llamadas*, the concertos for four horns, for piano, for violin, and–most recently–the opera *Panfilo and Lauretta* (to an English text by Chester Kallman). By these works Chávez as composer may be judged and found to be one of those who re-energize the art of music. The essence of his creative personality can be isolated in one or more of the smaller works, but his architectonic capacity, his ability to rear solid structures, is naturally best seen in more spacious and extended compositions. Each of these latter has a character of its own, but they may be commented upon together without doing them violence.

Chávez's major works live unmistakably in our era, but in none of them has he deliberately tried to be "modernistic." They make striking, always self-justifying new uses of standard instruments and instrumental combinations, and possess a freshness of tonal texture welcome in the midst of much contemporary posturing. The spaciousness of Mexico is in them, the relentless and mindless grandeur of seemingly empty volcanic lands. The Mexican people is in them with its sardonic humor, direct gentleness, and rousable violence, its justified pride in the pertinacity by which it survived centuries of cruel exploitation. The Indian is sometimes in them, playing his traditional music on violin, drum, flute, horn, guitar, rattle, and rasp, while in some

* *Chávez's Third Symphony was awarded the Caro de Boessi Prize of $5,000 by the Institución José Angel Lamas of Caracas in 1954.*

frescura de concepción sonora, particularmente grata entre muchas formas adocenadas en uso. La inmensidad de México está en esas páginas, y la inexorable e indolente grandeza de sus tierras volcánicas aparentemente vacías. También está allí el pueblo mexicano, con su humor amargado, su mansedumbre, su temple violento, su tenaz y justificado orgullo que ha podido sobrevivir a los siglos de cruel explotación. El indio esta algunas veces en ellas, tocando su música tradicional en el violín, el tambor, la flauta, la trompa, la guitarra, el sonajero, la escofina, y en algunas de ellas (notablemente *H.P.*) hay también aires traídos por Chávez de la lujuriosa región costera del trópico y de nuestras propias tierras del Norte, las del dinamismo y la máquina.

Es una música fuertemente contenida por un intelecto dominante, mas nunca el producto de un árido proceso cerebral. Está saturada por un generoso y cálido espíritu y su novedad (tal vez incómoda al escucharse por primera vez) no es sino un nuevo género de belleza.

Los que permanecen asustados, no siempre sin razón, ante la frase de "música siglo XX", tendrán que hacer un esfuerzo cooperativo para oir realmente las grandes obras de Chávez. Pero esta es únicamente la parte que le corresponde desempeñar al oyente en cualquier ejecución musical si desea de veras gozar de la música. Así, encontrará en Chávez no sólo las precisas cualidades que han hecho para él significativa e importante la música familiar, sino también cualidades únicas para el momento actual y nuestras vidas.

Las composiciones de Carlos Chávez resulta ser música auténtica de primer orden, compuesta para complacernos y estimularnos, por un compositor que alienta vida, cuyos elevados fines y normas tan puras no le permiten llegar a componendas ni con su música ni con sus oyentes.

Herbert Weinstock

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of them (notably *H.P.*) there is news brought by Chávez from Mexico's lush coastal tropics and our northern land of dynamo and machine.

This is music held severely in check by a dominating intellect, but it is never arid cerebration. A warm, generous spirit pervades it all, and its novelty (frequently disaffecting on first hearing) is but a new aspect of beauty. Those who remain alarmed, not always without reason, at the name of twentieth-century music, will have to make a co-operative effort really to hear Chávez's major works. But that is only the part that a hearer must play in any musical performance if he is really to experience the music. He will find in Chávez not only the very qualities that have made familiar music meaningful and important to him, but also qualities unique to our days and our lives. The compositions of Carlos Chávez turn out to be authentic music of the first order set forth for our pleasure and stimulation by a truly living composer whose high purpose and immitigable standards allow him no compromise either with his materials or with his listeners.

Herbert Weinstock

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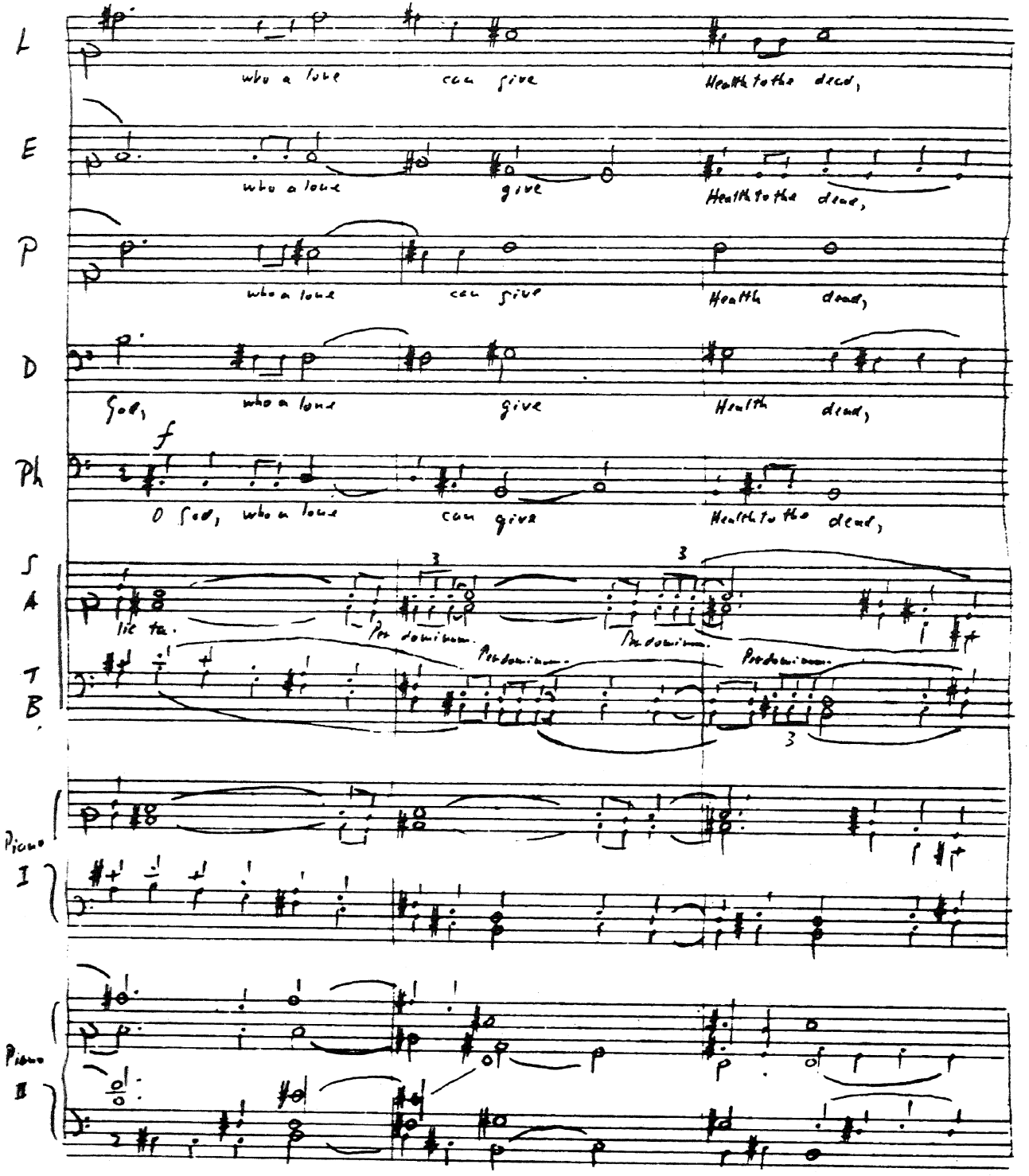


Página manuscrita de la ópera *Panfilo and Lauretta*, de Carlos Chávez

CARLOS CHÁVEZ

(Nació en México, D.F., el 13 de junio de 1899)
(Born in Mexico City, June 13, 1899)

Año de Composición *(Year of Composition)*	Título *(Title)*	Duración en minutos *(Duration)*	Editor *(Publisher)*
	Obras Escénicas *(Stage Works)*		
1921	El Fuego Nuevo, ballet azteca (Argumento de Carlos Chávez) Preludio Danza del terror Danza sagrada Danza de los guerreros Interludio Danza de la alegría Orquesta: 4 4 6 4 - 4 4 4 2 – 2 T – 13 Prc – Coro de ocarinas – Cds – Coro femenino	30	MS
1926	Los Cuatro Soles, ballet indígena (Argumento de Carlos Chávez) Preludio Sol de agua Interludio I Sol de aire Interludio II Sol de fuego Interludio III Sol de tierra Orquesta: 3 3 3 2 – 4 3 3 1 – T – 4 Prc – Cds – Coro mixto Versión del autor para pequeña orquesta: 2 1 2 1 – 2 1 2 0 – T – 2 Prc – Cds – Coro mixto	30	MS
1926-1927	Caballos de Vapor (Horse Power), sinfonía de baile (Argumento de Carlos Chávez) Danza del hombre El barco (Danza ágil, Tango, Danza general) Interludio I El trópico (Huapango, Sandunga) Interludio II Danza de los hombres y las máquinas Orquesta: 3 3 4 3 – 2 Sax – 4 3 3 1 – T – 3 Prc – Cds	35	BHL
1943-1944	La Hija de Cóiquide, ballet Preludio Allegro Lento Allegro Interludio	41,37	MS

Encantamiento
Zarabanda
Pean
Postludio
Para doble cuarteto: 1 Fl, 1 Ob, 1 Cl, 1 Fgt – 2 Vls, 1 Va y 1 Vc

1953-1956	Panfilo and Lauretta Opera in Three Acts. Libretto by Chester Kallman	135	MS

Obras para Gran Orquesta
(Works for Large Orchestra)

1926	Suite Sinfónica del Ballet "Los Cuatro Soles" Preludio Sol de agua Interludio Sol de aire Interludio Sol de tierra Orquesta: 3 3 3 2 – 4 3 3 1 – T – 4 Prc – Cds – Coro mixto ad lib	22	MS
1926-1927	Suite Sinfónica del Ballet "Caballos de Vapor" (Horse Power) Danza del hombre Danza ágil Tango Interludio El trópico Orquesta: 3 3 4 3 – 2 Sax – 4 3 3 1 – T – 3 Prc – Cds	23	BHL
1933	Sinfonía de Antígona (Sinfonía No. 1) Orquesta: 3 3 4 3 – 8 3 0 1 – T – 3 Prc – 2 Arpas – Cds	11	GSI
1935	Obertura Republicana Orquesta: 4 3 4 3 – 4 Sax – 4 4 3 1 – T – 3 Prc – Cds	7, 20	MS
1935-1936	Sinfonía India (Sinfonía No. 2) Orquesta: 4 3 4 3 – 4 2 2 0 – T – 4 Prc – Arpa – Cds	11	GSI
1937	Chacona en mi menor, de Buxtehude. Versión orquestal del original para órgano Orquesta: 4 3 4 3 – 4 4 3 1 – T – Cds	7	MS
1941	Himno Nacional Mexicano (Jaime Nunó) Versión orquestal Orquesta: 4 3 4 3 – 6 3 3 1 – T – 6 Prc – Arpa, Cel – Cds	2, 15	MS
1943	Concerto en sol menor, de Vivaldi. Versión orquestal del Op. 6, No. 1 Allegro, ma con forza Grave Allegro Orquesta: 3 3 3 3 – 4 3 3 1 – T – 2 Prc – Piano – Cds	14	MS

1947	Suite Sinfónica del Ballet "La Hija de Cólquide" Preludio Encantamiento Zarabanda Pean Postludio	23, 17	EMM
	Orquesta: 3 3 4 3 – 4 3 3 1 – T – 3 Prc – Arpa – Cds		
	Toccata para Orquesta	8	MS
	Orquesta: 3 3 4 3 – 4 3 3 1 – T – 3 Prc – Cds		
1951-1954	Sinfonía No. 3 Introduzione Allegro Scherzo Finale	29	BHL
	Orquesta: 3 3 4 3 – 4 3 3 1 – T – 3 Prc – Arpa – Cds		
1953	Sinfonía No. 4 Allegro Molto lento Vivo, non troppo mosso	22	MS
	Orquesta: 3 3 2 3 – 4 2 3 1 – T – 3 Prc – Cds		
	Sinfonía No. 5, para orquesta de arcos Allegro molto moderato Molto lento Allegro con brio	21	MMI
	Baile, cuadro sinfónico	4, 10	MS
	Orquesta: 3 3 2 3 – 4 2 3 1 – T – 3 Prc – Piano – Cds		

Concertos

1937-1938	Concerto para Cuatro Cornos y Orquesta Allegro moderato Adagio cantabile Allegro vivo	23	MS
	Orquesta: 0 1 4 3 – 4 0 0 0 – T – Cds		
1938-1940	Concerto para Piano y Orquesta Largo non troppo Allegro agitato Molto lento Allegro non troppo	33	GSI
	Orquesta: 3 3 3 3 – 4 2 3 1 – T – 3 Prc – Arpa – Cel – Cds		

1948-1950	Concerto para Violín y Orquesta Andante Allegro moderato Largo Scherzo Cadenza Scherzo Largo Allegro moderato Andante meno mosso di prima	36	MS
	Orquesta: 3 3 3 3 – 4 3 3 1 – T – 3 Prc – Arpa – Cds		

Música de Cámara
(Chamber Music)

1921	Cuarteto de Cuerdas No. 1 Allegro Adagio Vivo Sostenuto	15	MS
1923	Tres Piezas para Guitarra Largo Tranquillo Un poco mosso	10	MS
1924	Sonatina para Violín y Piano Largo Scherzo Adagio Largo	10	NME
	Sonatina para Violoncelo y Piano	7	MS
1925	Energía	5	MS
	Para 1 Picc, 1 Fl, 1 Fgt, 1 Cor, 1 Tpt, 1 Tbn, 1 Va, 1 Vc y 1 Cb		
1926	Suite del Ballet "Los Cuatro Soles", para pequeña orquesta Preludio Sol de agua Interludio Sol de aire Interludio Sol de tierra	22	MS
	Orquesta: 2 1 2 1 – 2 1 2 0 – T – 2 Prc – Cds – Coro mixto ad lib		
1929-1930	Sonata para Cuatro Cornos Allegro moderato Adagio cantabile Allegro vivo	23	MS
1932	Cuarteto de Cuerdas No. 2, para violín, viola, violoncelo y contrabajo		MS

1933	Soli No. 1, para oboe, clarinete, trompeta y fagot Sciolto e ritmato Moderato Molto lento Vivo	7	MS
	Cantos de México, para orquesta mexicana Orquesta: 1 1 1 0 – 0 1 0 0 – 7 Prc – 3 Guit, Arpa, Marimba, Vl I, Vl II	4	MS
	Espiral, movimiento para violín y piano	2, 30	NME
1940	Xochipilli Macuilxochitl, para orquesta mexicana Orquesta: 2 0 1 0 – 0 0 1 0 – 6 Prc	6	MS
1942	Toccata para Instrumentos de Percusión Allegro, sempre giusto Largo Allegro un poco marziale Para seis ejecutantes	14	MMI
1943-1944	Suite del Ballet "La Hija de Cólquide", para un cuarteto doble (Instrumentación original) Preludio Encantamiento Zarabanda Pean Postludio Orquesta: 1 Fl, 1 Ob, 1 Cl, 1 Fgt, 1 Vl I, 1 Vl II, 1 Va, 1 Vc	23, 17	MS
	Cuarteto de Cuerdas No. 3 Allegro Lento Allegro	18, 20	MS

Obras Corales
(Choral Works)

1932	Tierra Mojada, pára coro mixto, oboe y corno inglés (Poesía de Ramón López Velarde)	4	MS
1934	El Sol, corrido mexicano. Para coro mixto y gran orquesta. (Textos de Carlos Gutiérrez Cruz) Orquesta: 4 3 4 3 – 4 4 3 1 – T – 3 Prc – Cds	8	MS
	Llamadas (Sinfonía Proletaria), para coro mixto y gran orquesta, sobre el corrido de la revolución Orquesta: 4 3 4 3 – 4 4 3 1 – T – 4 Prc – Cds	10	EPBA
1940	La Paloma Azul, para coro mixto y orquesta de cámara (Textos populares) Orquesta: 2 1 2 1 – 0 1 1 0 – T – 2 Guit – Cds	8, 48	BHL
	(Versión del autor para coro mixto y piano)		BHL

1942	Arbolucu, Te Sequeste (arreglo), para coro mixto a cappella Melodía y texto populares españoles (Kurt Schindler)	2	MMC
	Three Nocturnes. For full chorus of mixed voices a cappella Sonnet to Sleep (John Keats) To the Moon (Percy Bysshe Shelley) So we'll go no more a-roving (Lord Byron)	7	GSI
	A Woman is a Worthy Thing. For four-part chorus of mixed voices a cappella. Anonymous poem: 15th Century	2	GSI
1942	A! Freedome. For full chorus of mixed voices a cappella. Text by John Barbour: 14th Century	3	GSI
1946	Canto a la Tierra, para coro al unísono y piano (Poesía de Enrique González Martínez)	5	EMM

Obras Vocales
(Vocal Works)

	Cuatro Piezas para Canto y Piano Extase (Victor Hugo) Du bist wie eine blume... (Heine) Estrellas Fijas (José Asunción Silva) Inutil Epigramma (Ronald de Carvalho)	16	MS
1923	Tres Exágonos para Canto y Piano (Poemas de Carlos Pellicer) Amar. Toda la vida en llamas... Llegad, oh dulces horas... Amada, déjame ver la luna... Versión del autor para Voz, 1 Fl, 1 Ob, 1 Fgt y 1 Va	3	MS
1924	Otros Tres Exágonos para Voz, 1 Fl, 1 Ob, 1 Fgt, 1 Va y Piano (Poemas de Carlos Pellicer) El buque ha chocado con la luna... ¿A dónde va mi corazón... Cuando el trasatlántico pasaba...	4	MS
1932-1934	Todo, para canto y piano (Poesía de Ramón López Velarde)	4	MS
1938	Three Poems for Voice and Piano (Tres Poemas para Canto y Piano) Segador (The Reaper) Carlos Pellicer Hoy no lució la estrella de tus ojos (Now from your eyes no longer shines the starlight) Salvador Novo Nocturna Rosa (Nocturnal Rose) Xavier Villaurrutia	12	GSI
1939	Cuatro Nocturnos de Villaurrutia, para soprano, contralto y orquesta Nocturno Nocturno sueño Nocturno de la estatua Nocturnó en que nada se oye Orquesta: 3 3 3 3 – 4 3 3 1 – T – 3 Prc – Arpa, Piano – Cds	15	MS

1941	La Casada Infiel, para canto y piano (Romance de Federico García Lorca)	6	MS
1942	North Carolina Blues, para canto y piano (Poesía de Xavier Villaurrutia)	5	MS

Obras para Piano
(Works for Piano)

1918- -1923	Primeros Cuadernos, para piano solo		MS
1918	Extase (Arreglo del poema para canto y piano)	7	WL
	Sonata Fantasía (No. 1) Introducción Scherzo Romanza Final	35	MS
1919	Al Amanecer, imagen mexicana	8	BB
1920	Sonata No. 2, para piano Allegro doloroso Andante Molto inquieto	27	BB
1924	Sonatina para Piano Moderato Andantino Allegretto Vivo Lento	5	AMPI
1928	Sonata No. 3, para piano Moderato Un poco mosso Lentamente Claro y conciso	13	NME
	Siete Piezas para Piano	18	NME
1923	Polígonos		
1925	36		
1926	Solo		
1928	Blues		
	Fox		
1930	Paisaje		
	Unidad		
1937	Diez Preludios para Piano (Ten Preludes for Piano) Andantino expresivo Vivace Poco mosso Animato Cantabile Calmo Lento Vivo	32	GSI

	Moderato, molto cantabile Allegro			
1948	Fugas para Piano			MS
1949- 1950	Cuatro Estudios para Piano (Homenaje a Chopin)	el primero publicado	1,50	EMM
1952- 1955	Cuatro Nuevos Estudios para Piano			

Editores
(Publishers)

AMPI	Arrow Music Press Inc., 17 East 42nd Street, Nueva York
BB	Bote und Bock, Berlin
BHL	Boosey & Hawkes Ltd., 295 Regent Street, Londres
EMM	Ediciones Mexicanas de Música, Ave. Juárez 18, México, D.F.
EPBA	Ediciones del Palacio de Bellas Artes, México, D.F.
GSI	G. Schirmer Inc., 3 East 43rd Street, Nueva York
MMC	Mercury Music Corporation, 47 West 63rd Street, Nueva York
MMI	Mills Music Inc., 1619 Broadway, Nueva York
NME	New Music Edition, c/o American Music Center, 250 West 57th Street, Nueva York
WLS	Wagner y Levien Sucs., México, D.F.
MS	Manuscrito

Notas
(Notes)

La colección *Primeras Cuadernos* comprende una selección de toda la producción pianística de los años 1918 a 1923.

Las obras en que no se ha indicado la duración están aun sin terminar.

ALEJANDRO GARCÍA CATURLA

POR HABER sido contemporáneos, por haber aparecido en un mismo momento, por haber compartido ideas afines, Amadeo Roldán y Alejandro García Caturla resultan dos figuras inseparables en la historia de la música cubana. Sin embargo, una cuestion de tendencias y de cronología no debe hacernos olvidar que sus naturalezas eran absolutamente distintas y que, si bien trabajaron en sectores paralelos, sus obras ofrecen características diametralmente opuestas.

Discípulo de Pedro Sanjuán, y luego de Nadia Boulanger, Alejandro García Caturla fue el temperamento musical más rico y generoso que haya aparecido en la isla. Dotado de verdadero genio, su potencia creadora se manifestó desde la adolescencia en una seria de obras vehementes, dinámicas, incontrolables en su expresión como una fuerza telúrica. Este hombre refinado, con semblante de irlandés, que lo asimilaba todo con prodigiosa facilidad, que aprendía idiomas sin maestro, que se hacía abogado en tres años sin dejar por ello sus estudios musicales, había sentido siempre una atracción poderosa por lo negro. Y no como juego estético o reflejo de las preocupaciones de los intelectuales del momento. Sin tener una gota de sangre negra en las venas, desafió

BEING contemporaries, who emerged at the same time, and had closely related ideas, Amadeo Roldán and Alejandro García Caturla have always been two inseparable figures in the history of Cuban music. Nevertheless, matters of tendencies and chronology should not blind us to the fact that in temperament they were absolutely different, and that even though they worked in parallel fields, their works possess characteristics which are diametrically opposed.

A disciple of Pedro Sanjuán and later of Nadia Boulanger, Alejandro García Caturla had the richest and most generous musical temperament to spring forth on the island of Cuba. Endowed with real genius, his creative potential was manifested from early youth in a series of violent, dynamic, uncontrollable works expressed with elemental force. He was a man of polish, reminiscent of an Irishman, a man who assimilated everything with prodigious ease, who learned languages without a teacher, who became a lawyer in three years without giving up his musical studies, and finally he was a man who always felt a powerful attraction toward the Negro. Nor was this an esthetic pose or a reflection of the passing preoccupations of the intellectuals. Without a drop of negro blood in his veins, he defied the bourgeois prejudices of his wealthy caste and married a negro woman. Nor did he try to conceal this. On the contrary, this was a manifestation of an aspect of the furious independence which characterized all the acts of his life. This same independence was to be the direct cause of his murder: a judge in a provincial city, he did not wish to yield to certain pressures imposed to arrange the acquittal of an offender. He was killed by two shots, fired at point-blank range by the same man he intended to condemn the following day.

los prejuicios burgueses de su casta acomodada, tomando una esposa negra. No se ocultaba de ello. Por el contrario. En esto se manifestaba un aspecto de la furiosa independencia que lo caracterizaría en todos los actos de la vida. Esa misma independencia habría de ser la causa directa de su muerte: juez de instrucción en una ciudad de provincia, no quiso someterse a las presiones ejercidas para arrancarle la absolución de un delincuente. Fue asesinado, de dos disparos a quemarropa, por el mismo que se proponía condenar al día siguiente.

Poco hay que decir de su vida. Fuera de dos viajes a Europa, Alejandro García Caturla sólo existió para crear su obra. Su necesidad de trabajo era tal que, durante su permanencia en París, apenas si visitó un museo o frecuentó las peñas artísticas -a pesar de que contaba con grandes simpatías en los medios surrealistas. No salía de una órbita que abarcaba, exclusivamente, las salas de conciertos, los ballets rusos, la casa de Nadia Boulanger y su mesa de labor. Relegado por las incomprensiones de su medio a ciudades de provincia, organizó orquestas y conjuntos musicales en todos los centros a que lo conducía su *profesión* de juez. Nacido en 1906, fue muerto en 1940. En sus últimas cartas se quejaba amargamente de que no le fuera posible trasladarse a la Habana, para estar más cerca de una vida musical activa.

Alejandro García Caturla era casi un niño cuando dió a la estampa sus primeras composiciones de carácter popular: un *bolero*, una *canción*, tres *danzones*. En uno de ellos -*El olvido de la canción*- aparecían ya ritmos singulares, curiosamente tratados, como un principio de especulación sobre las bases del folklore criollo. El descubrimiento de la música contemporánea -de Milhaud, de Satie, de Stravinsky, principalmente- lo dejó deslumbrado. Por un corto tiempo estuvo ejercitándose la mano en imitaciones más o menos felices, que luego relegó al archivo de las cosas inservibles No había cumplido veinte años, cuando ya regresaba sobre sí mismo, buscando un acento propio vinculado con el suelo natal. Pero Caturla

There is not much to tell about his life. Aside from his two trips to Europe, Alejandro García Caturla lived only to create. His drive to work was such that during his stay in Paris he scarcely visited a museum or an artistic group, in spite of the fact that he was very popular in the surrealist circles. He never departed from his orbit, which was limited to the concert halls, the Russian ballets, the house of Nadia Boulanger, and his work table. Relegated to provincial towns by the lack of understanding of his superiors, he organized orchestras and musical groups in all the centers to which he was led by his *professional* position as a judge. Born in 1906, he was murdered in 1940. In his last letters he was complaining bitterly at not being able to be transferred to Havana, so that he could be closer to an active musical life.

Alejandro García Caturla was only a child when he gave to the press his first compositions of popular character: a *bolero*, a *canción*, and three *danzones*. In one of the latter, *El Olvido de la Canción* (The Oblivion of the Song), strange rhythms already appear, treated curiously, like a germ of speculation concerning the bases of the Creole folklore. The discovery of contemporary music - of Milhaud, Satie, Stravinsky principally - dazzled him. For a short time he practiced his hand at imitations which were more or less successful, but which he later relegated to the file of unsatisfactory works. He was not yet twenty years old when he returned to himself again, seeking an idiom firmly founded in his native soil. Yet Caturla had from the beginning a very special way of feeling the folk music of the island of Cuba. He did not approach it little by little, trying to understand it first and to become intimate with it later, like Roldán. Departing from his brief fever of Europeanization, he turned to the *danzones* of his youth, starting from them once again. Without hesitation he began to express himself in an idiom abounding in negro elements - guided by some obscure instinct and by the affinities which had already shown themselves in eloquent manner in his private life. On the

tuvo, desde el principio, una manera muy particular de sentir el folklore de la isla. No fué hacía él, poco a poco, tratando de comprender primero y de acoplarse después, como Roldán. Salido de su corta fiebre europeizante, volvió a los *danzones* de su adolescencia, partiendo de ellos nuevamente. Sin vacilación, comenzó a expresarse en un lenguaje nutrido por raíces negras -guiado por un obscuro instinto y por las afinidades que se habían manifestado ya, de modo elocuente, en su vida privada. Por otra parte, muy impermeable a la tradición hispánica -Manuel de Falla nunca ejerció la menor influencia sobre él-, estudiaba con apasionado interés la producción de los compositores cubanos del siglo XIX, teniendo un verdadero amor por Saumell y por Cervantes. Le atraía poderosamente aquella música, hecha de una lenta fusión de elementos clásicos, de temas franceses, de remembranzas tonadillescas, con ritmos negroides forjados en América. La última obra que nos dejó, una admirable *Berceuse campesina*, para piano, es un reflejo póstumo de estas preocupaciones. En una composición de una sorprendente unidad de estilo, logró una síntesis melódica y rítmica de lo guajiro y de lo negro - tema guajiro, ritmo negro- por un proceso de asimilación total de dos tipos de sensibilidad puestos en presencia. Como lo guajiro, por su monotonía e invariabilidad, no podía brindarle una materia rica, construyó una melodía propia, abierta sobre dos octavas, absolutamente incantable, y que tiene, sin embargo, un sorprendente perfume de autenticidad, sin observar el metro ni el ritmo tradicionales. Al situar debajo de esta melodía un ritmo de *son* logró un milagroso equilibrio entre dos géneros de música que nunca soportaron la más leve fusión en varios siglos de convivencia.

Este acierto final explica toda su música. Caturla nunca tomó un género folklórico separadamente, escribiendo una *danza*, una *rumba*, para orquesta, con el espíritu que pudo animar el *Batuque* de Fernández, por ejemplo, o las *Danzas africanas* de Villa-Lobos. Cuando Caturla compuso *La Rumba*, no quiso un movimiento rítmico para orquesta, una *rumba* cualquiera, que pudiera ser la primera de una serie: pensó en *La rumba*, en el espíritu de la *rumba*, de todas las *rumbas* que se escucharon en Cuba, desde la llegada de los primeros negros. No pretendió especular con un ritmo, llevándolo en *crescendo* hasta el

other hand, highly impervious to the Spanish tradition (Manuel de Falla never influenced him in the slightest), he studied with passionate interest the works of the Cuban composers of the 19th century, developing a real love for Saumell and for Cervantes. There was a powerful attraction for him in this music, which was made of a slow fusion of classic elements, French themes, recollections of *tonadillas*, with negroid rhythms forged in America. The last work he gave us, the admirable piano composition *Berceuse Campesina*, is a posthumous reflection of these preoccupations. In a composition of surprising stylistic unity, he attained a melodic and rhythmic synthesis of the Guajiro and the Negro - a Guajiro theme and a Negro rhythm - by a process of total assimilation of two types of sensitiveness, placed in juxtaposition. Since the Guajiro melody could not provide a rich material because of its monotony and lack of variety, he invented a suitable melody, spanning two octaves and absolutely unsingable, but which has, nevertheless, a surprising air of authenticity, without observing the traditional meter or rhythm. By underlining this melody with a *son* rhythm, he achieved a miraculous equilibrium between two kinds of music which had never undergone the slightest fusion in several centuries of coexistence.

This last success explains all his music. Caturla never imitated a type of folk music separately, writing a danza, or a rumba for orchestra in the spirit which animated the *Batuque* of Fernández, for example, or the *Danzas Africanas* of Villa-Lobos. When Caturla composed *La Rumba*, he did not want a rhythmic movement for orchestra, any kind of a rumba, which could be the first of a series; he was thinking of La Rumba in the spirit of the rumba, of all the rumbas which have been heard in Cuba since the arrival of the first negroes. He did not seek to speculate with a rhythm, leading in a crescendo to the end, in accordance with a formula which has been much abused in the last twenty years. On the contrary. From the introduction, opened mysteriously by a low woodwind instrument, it proceeds by sudden impulses, by rapid and violent progressions, with rising and falling intensity in which all the rhythms of the genre are registered, inverted and pulverized. It was not these rhythms in themselves which interested him, but a general

final, de acuerdo con una fórmula de la que se ha abusado mucho desde hace veinte años. Por el contrario. Desde la introducción, extrañamente confiada a las maderas graves, procedió por súbitos impulsos, por progresiones rápidas y violentas, con vaivén de marejada, donde todos los ritmos del género se inscribían, se invertían, se trituraban. No eran esos ritmos, en sí, los que le interesaban, sino una trepidación general, una serie de ráfagas sonoras, que tradujeran, en una visión total, la esencia de la *rumba*. (Es muy posible que un negro *rumbero* no halle dónde colocar un paso sobre esa partitura que expresa, sin embargo, sus instintos más profundos.) Del mismo modo debe considerarse el *Bembé* para maderas, metales, piano y percusión, estrenado en París en 1929. En él encontramos el alma del baile de santería.

Entre la breve etapa en que Caturla trabajaba con los ojos fijos en Milhaud y otros compositores europeos, y la que se caracteriza por el hallazgo de su expresión propia, se sitúan varias *Danzas* para piano, visiblemente inspiradas por la manera de Ignacio Cervantes. Pero si bien el modelo es identificable, el tipo de escritura resuelve un singular problema: hallar una sonoridad absolutamente cubana, con procedimientos harmónicos que respondían a las máximas audacias de su momento. Es interesante observar que, con acordes erizados de alteraciones, difíciles de tocar y leer, obtuvo un tipo de sonoridad que se situaba dentro de la tradición cervantina, sin olvidar las inevitables terceras y sextas. Digamos, de paso, que ésta siempre fué una gran habilidad de Caturla. Cuando en el primero de los *Dos poemas afrocubanos* (París, 1929), escribió, con técnica propia, un acompañamiento de *tres*, el piano le sonó como un verdadero *tres* a pesar de los intervalos disonantes. Y es que en Caturla no obraba tan sólo un sorprendente poder de asimilación del ambiente, sino también una instintiva propensión a recrear el timbre de los instrumentos típicos, aún dentro del marco de la orquesta normal. (Cuando los empleó, el músico se contentó siempre con los instrumentos más simples de la percusión afrocubana, sin recurrir a elementos dotados de un timbre inusitado.) Bastaba que utilizara un clarinete, para que ese clarinete se hiciera agreste, ácido, como hecho de la madera mal barnizada de los músicos callejeros.

vibration, a series of gusts of sound, which transmit the total picture of the essence of the rumba. (It is very possible that a negro rumba dancer would be unable to fit his steps with this score, which nevertheless expresses his most profound instincts.) The *Bembé*, for woodwinds, brass, piano and percussion, first performed in Paris in 1929, should be considered from the same point of view. Here we find the spirit of the *santeria* cult.

Between the short period in which Caturla worked under the influence of Milhaud and other European composers, and that which is characterized by the discovery of his own expression, there are various *danzas* for piano which are clearly inspired by the style of Ignacio Cervantes. But, although the model is identifiable, the way of writing resolves an individual problem: to find a sonority which is absolutely Cuban, with harmonic methods which respond to the greatest audacities of his time. It is interesting to observe that by using chords bristling with alterations, difficult to play and to read, he achieved a kind of sonority which is within the Cervantes tradition without using the inevitable thirds and sixths. We may say, in passing, that this was always a great gift of Caturla's. In the first of his *Dos Poemas Afrocubanos* (Paris, 1929), when he wrote in his own manner a *tres* accompaniment, the piano sounded like a real *tres** in spite of the dissonant intervals. The fact is that Caturla worked not only with a surprising power of assimilation of atmosphere but also with an instinctive propensity for recreating the timbre of the typical instruments, still within the framework of the normal orchestra. When he used them, the composer always limited himself to the simplest instruments of the Afro-Cuban percussion, without recourse to the elements having an unusual timbre. It was enough for him to use a clarinet and that clarinet became rough and sour, as though made of the badly varnished wood of itinerant musicians.

Caturla wrote a considerable body of compositions, all submitted to the same order of preoccupations: to find a synthesis of all the musical types of the island, within his own idiom. His works include: *Tres Danzas Cubanas*,

* The *tres* is a three-stringed Cuban instrument, something like a ukelele.

Caturla dejó una obra considerable, sometida íntegramente a un mismo órden de preocupaciones: hallar una síntesis de todos los géneros musicales de la isla, dentro de una expresión propia. Su producción comprende: *Tres danzas cubanas*, para orquesta (1927); *Bembé*, para metales, maderas, piano y batería (1929); *Bembé*, versión para instrumentos de percusión (1930); *Yamba-O*, movimiento sinfónico (1928-31); *Primera suite cubana*, para instrumentos de viento y piano (1931); *La Rumba* (1933); *Suite para orquesta* (1938); *Obertura cubana* (1938). Ha escrito un gran número de obras para voz y piano, con poemas de Nicolás Guillén y del autor de esta biografía. Un poema, *Sabás*, para voz y cinco instrumentos de viento y piano, sobre un texto de Guillén. *El caballo blanco* (1931) y *Canto de los cafetales* (1937) para coro mixto a cappella. Entre sus obras pianísticas, deben citarse, además de las *Danzas* de corte cervantino, un *Son* (1930), *Comparsa* (1936), la *Danza lucumí* y la *Danza del tambor* (1928), una *Sonata corta* (1934), y la *Berceuse campesina*, estampada conjuntamente con otro *Son*, en Nueva York, en 1944. Más afortunado que Roldán en lo que se refería a la edición, muchas de sus obras fueron publicadas por la *New Music Edition* de Nueva York, y por las *Editions Maurice Senart*, de París. El *Instituto Interamericano de Musicología* de Montevideo dió a la luz sus *Dos canciones corales*. Al morir dejaba sin terminar una ópera de cámara, *Manita en el suelo*, sobre un texto nuestro, que debía movilizar, escénicamente, algunos personajes de la mitología popular criolla: Papá Montero, Candita la loca, Juan Odio, Juan Indio, Juan Esclavo, la Virgen de la Caridad del Cobre, el Gallo Motoriongo, el Chino de la Charada, Tata Cuñengue, etc. etc.

Ciertas partituras sinfónicas de Caturla pecan por exceso de riqueza. La pasta sonora es trabajada a mano llena, sin miramientos para el ejecutante. En esto se advierte una vez más la diferencia existente entre Roldán y Caturla. En Roldán, director de orquesta, todo es medido, colocado en tiempo oportuno, merced a un cálculo previo que no se exime, a veces, de una cierta frialdad. En Caturla, por el contrario, la orquesta puede ser terremoto, nunca relojería. Una fuerza bárbara, primitiva, es llevada al terreno de los instrumentos civilizados, con todos los lujos que puede permitirse un músico conocedor de las escuelas modernas. Y sin

for orchestra (1927); *Bembé*, for brass, woodwinds, piano and percussion (1929); *Bembé*, version for percussion instruments (1930); *Yamba-O*, a symphonic movement (1928-1931); *Primera Suite Cubana*, for wind instruments and piano (1931); *La Rumba* (1933); *Suite para Orquesta* (1938); *Obertura Cubana* (1938). He wrote a large number of works for voice and piano, with texts by Nicolás Guillén and by the author of this biographical sketch. One poem, *Sabás*, is for voice and five wind instruments and piano, to a text by Guillén. *El Caballo Blanco* (1931) and *Canto de los Cafetales* (1937) are for a cappella mixed chorus. Among his works for piano, one should mention, in addition to the *Danzas* in the Cervantes style, a *Son* (1930), *Comparsa* (1936), the *Danza Lucumí* and the *Danza del Tambor* (1928), a *Sonata Corta* (1934), and the *Berceuse Campesina*, published together with another *Son* in New York in 1944. He was more fortunate than Roldán in publishing his works, for many were issued by the New Music Edition of New York, and the Editions Maurice Senart of Paris. His *Dos Canciones Corales* were published by the Instituto Interamericano de Musicología of Montevideo. Death prevented him from finishing a chamber opera, *Manita en el Suelo*, to a text by this writer, in which he was trying to mobilize, on the stage, certain figures in the popular Creole mythology, such as Papá Montero, Candita la loca, Juan Odio, Juan Indio, Juan Esclavo, la Virgen de la Caridad del Cobre, el Gallo Motoriongo, el Chino de la Charada, Tata Cuñengue, etc. etc.

Some of Caturla's symphonic scores suffer from an embarrassment of riches. The ingredients of the sound are kneaded with a full hand, without measurement, by the performer. Here once more is an illustration of the difference between Roldán and Caturla. In Roldán, an orchestral conductor, everything is calculated, used at the right moment, submitted to advance planning which is not free, at times, from a certain coldness. In Caturla, on the contrary, the orchestra can be an earthquake, but never a watchmaker's shop. A barbarous, primitive force is carried into the realm of civilized instruments, with all the luxuries which a composer who knows the modern schools can permit himself. And nevertheless, except for very brief and fleeting influences of Stravinsky (which are so inconspicuous as hardly to be noticed),

embargo, salvo muy breves y fugaces influencias stravinskianas (tan poco señaladas que apenas si se advierten) algo, muy inteligentemente observado por Adolfo Salazar, contribuye a alejar la obra de Caturla de toda atmósfera armónica catalogada: las raras escalas que forman parte integrante de su lenguaje. "Giro típico de Caturla -nos dice Salazar- es la estrechez del ámbito melódico y el evitar en él los intervalos de segunda menor". Muy a menudo la asimilación de lo negro le hace concebir sus temas dentro de los límites de una escala pentatónica. De ahí que si suele usar de la politonalidad, el carácter de sus ideas le impiden encerrarse en una fórmula mañosa. Sus temas tienen siempre el frescor de un canto primitivo. El espíritu peculiar que la inspiraba comunicó a la obra de Caturla un carácter inconfundible.

Algo parecía faltarle todavía en sus últimos años: el don de simplificar, de alcanzar con la mayor economía de medios aquello que había logrado, hasta ahora, permitiéndose todos los lujos. La *Berceuse campesina*, obra póstuma, escrita con pasmosa sencillez, como para manos de niño, nos demuestra que Caturla había llegado a domar su temperamento, poniendo riendas de ángel al demonio que lo habitaba.

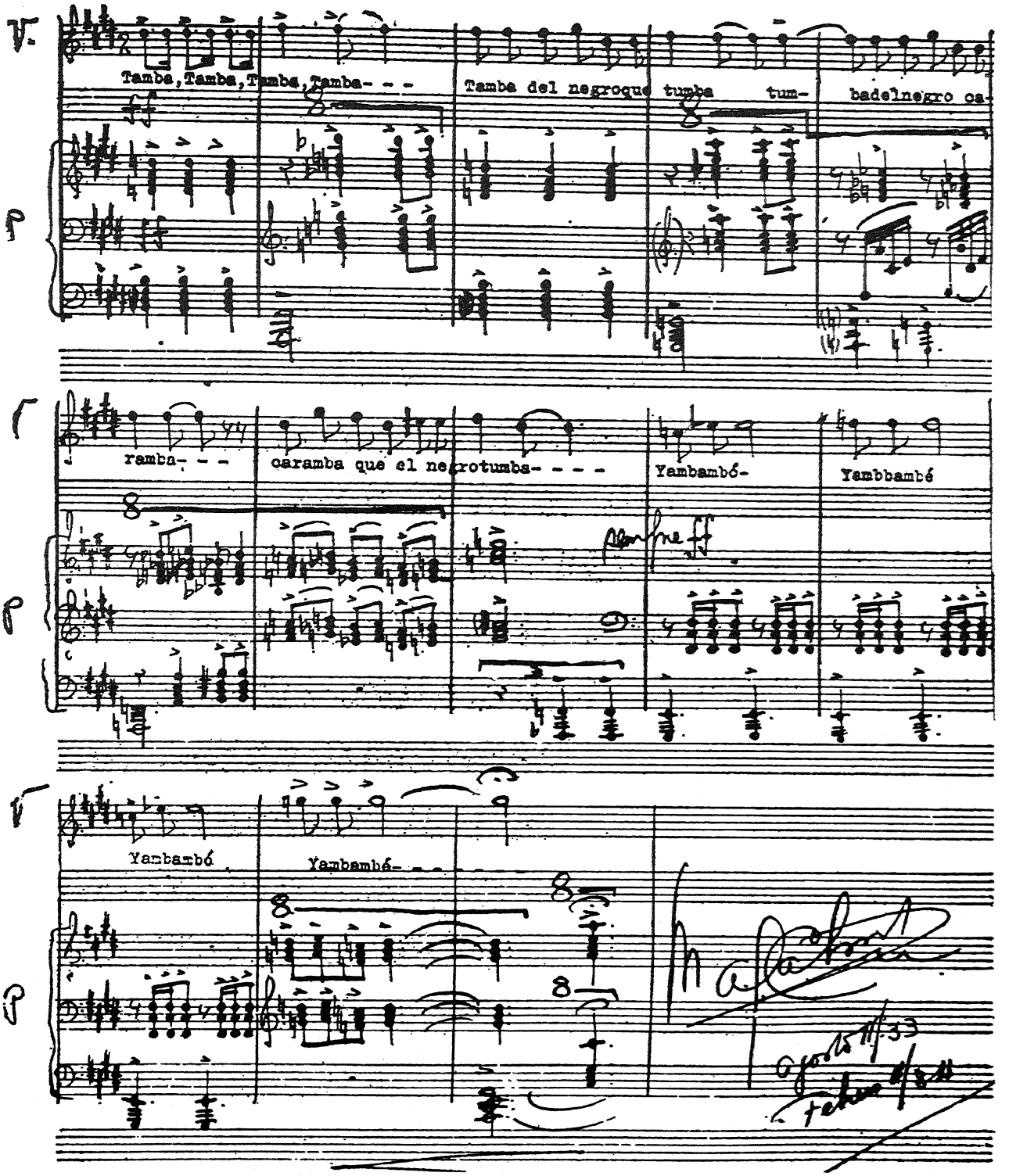
Tomado de *La Música en Cuba* de Alejo Carpentier (México 1946), pp. 244-251

something, as Adolfo Salazar has very cleverly observed, separates the work of Caturla from any atmosphere of catalogued harmony: the unusual scales which are an integral part of his language. "The typical musical inflection of Caturla", Salazar tells us, "is the limited melodic ambitus, and his avoidance of the intervals of the minor second." Very often, assimilation with the negro led him to conceive his themes within the limits of a pentatonic scale.

Although he made frequent use of polytonality, the character of his ideas prevented him from limiting himself to a skillful formula. His themes always carry the freshness of a primitive song. That special spirit which inspired it communicated to the work of Caturla something unique, impossible to confuse with that of anyone else.

Nevertheless something seemed to be missing in his last years: the gift of simplification, of attaining with the greatest economy of means that which he had achieved until this time with such generosity. The *Berceuse Campesina*, a posthumous work written with marvellous simplicity, as though by the hand of a child, proves to us that Caturla had succeeded in dominating his temperament, to rein in with an angel the demon that lived in him.

From *La Música en Cuba* by Alejo Carpentier (Mexico, 1946), pp. 244-251.



Página autógrafa de Alejandro García Caturla

CATÁLOGO CRONOLÓGICO CLASIFICADO DE LAS OBRAS DEL COMPOSITOR CUBANO

CLASSIFIED CHRONOLOGICAL CATALOG OF THE WORKS BY THE CUBAN COMPOSER

ALEJANDRO GARCÍA CATURLA

(Nació en Remedios, Cuba, el 7 de marzo de 1906, y murió en la misma ciudad, el 12 de noviembre de 1940)
(Born March 7, 1906, in Remedios, Cuba, and died November 12, 1940, in the same city)

Año de Composición *(Year of Composition)*	Título *(Title)*	Editor *(Publisher)*
	Obras para Orquesta *(Works for Orchestra)*	
1921	Danza del Duende (de la Pequeña Suite de Concierto) Orquesta: 2 Picc 2 2 CI 2 2 – 4 3 3 1 – T – Arpa – Timbales cubanos – Celesta – Prc – Cds	MS
1924-1925	Minuet (de la Pequeña Suite de Concierto) Orquesta: 3 2 2 2 – 4 2 3 1 – T – Cds	MS
1925	Berceuse Orquesta: 3 2 2 CB 2 – 3 0 0 0 – Arpa – Celesta – Cds	MS
1926	Berceuse (2da versión) Orquesta: 2 2 CI 3 CB 2 – 5 3 0 0 – T – Arpa – Celesta – Prc – Cds	MS
1927	Poema sobre un Tema Popular Orquesta: Picc - 2 2 3 2 – 4 4 3 1 – T – Celesta – Piano – Prc – Cds	MS
	Obertura Cubana Orquesta: 1 1 1 1 – 1 2 1 1 – T – Piano – Prc – Cds	MS
	Obertura Cubana (2da versión) Orquesta: Picc 3 2 CI 3 CB 2 – 4 3 3 1 – T – Arpa – Celesta – Prc.– Cds	MS
	Tres Danzas Cubanas 1. Danza del Tambor 2. Motivos de Danza (*) 3. Danza Lucumí Orquesta: Picc 2 2 CI 2 CB 2 – 4 3 3 1 – Arpa – T – Celesta – Piano – Cds	EMS
1928-1931	Yamba-Ó (**) Trozo sinfónico sobre el poema "Liturgia" de Alejo Carpentier Orquesta: Picc 3 2 CI 3 CB 2 CF – 4 4 4 1 – T – Timbales cubanos – Prc – Cds	MS
	Yamba-Ó (2da versión) Orquesta: 1 1 3 1 – 5 Sax – 1 3 2 1 – T – Timbales cubanos – Prc – Piano	MS

(*) Existen varias copias manuscritas de las Tres Danzas Cubanas. En dos de ellas la segunda danza aparece con el nombre de "Canto del Tamalero".

(**) Existe una copia manuscrita del "Yamba-Ó" con el nombre de "Liturgia".

1931 La Rumba (movimiento sinfónico) (*) MS
Orquesta: Picc 3 2 CI 3 CB 3 CF – 6 3 3 1 – T – Celesta – Prc – Cds

1932 Bembé EMS
Orquesta: Picc 2 0 3 CB 1 – 6 Sax – 0 2 2 1 – T – Timbal de charanga – Piano – Prc

1933 La Rumba, para voz ad-libitum y orquesta. Versos de José Zacarías Tallet MS
Orquesta: Picc 3 2 CI 3 CB 2 CF – 4 3 3 1 – T – Timbales cubanos – Piano – Prc – Cds

La Rumba (2da versión) MS
Orquesta: 1 1 3 CB 1 – 5 Sax – 1 3 2 1 – T – Timbales cubanos – Piano – Prc

1936 Obertura de la ópera "Manita en el Suelo" MS
Orquesta: Picc 2 2 CI 3 CB 2 – 4 2 2 1 – T – Timbales cubanos – Piano – Prc – Cds

1938 Suite para Orquesta MS
1. Minstrels
2. Plantación
3. Berceuse
4. Vals

Orquesta: Picc 3 2 CI 3 CB 2 – 4 3 3 1 – T – Arpa – Prc – Cds

Música de Cámara
(Chamber Music)

1926 Concierto de Cámara (**) MS
Preludio
Aria

Conjunto: 1 1 1 1 – 1 0 0 0 – Piano – Cds

Pregón MS
Conjunto: 1 1 1 1 – Cds

1927 Tres Piezas para Violín, Violoncelo y Piano MS
1. En modo de minueto
2. En modo de pavana
3. En modo de danza cubana

1926-1928 Cuatro Piezas para Cuarteto de Cuerda MS
1. Preludio
2. Pieza en forma de Gigue
3. Pieza en forma de Vals
4. Danza Cubana

(*) Esta obra es distinta de "La Rumba" de 1933. Hay dos manuscritos; uno con este título y otro que dice: "La Rumba" (neé "Obertura Cubana"). Esta "Rumba" de 1931, es, en efecto, una variante de la "Obertura Cubana" de 1927.

(**) Aparentemente la obra está completa, aunque parece haber existido un borrador para un tercer movimiento.

1929	Bembé Conjunto: 1 1 2 1 – 2 1 1 0 – Piano – Prc	MS
1931	Primera Suite Cubana, para piano y 8 instrumentos de viento 1. Sonera 2. Comparsa 3. Danza Conjunto: 1 1 CI 1 CB 1 – 1 1 0 0 – Piano	NM

Obras para Piano (*)
(Works for Piano)

1925	Danza Negra	MS
1926	Cuentos Musicales 1. Balada del niño en la cuna 2. El baile de Pinocho 3. Scherzo de la lluvia 4. La luna me besa por la ventana 5. Fuegos artificiales 6. La balada del amor bandolero 7. Dr. Gradus ad Parnassum 8. Alba radiante	MS
	Piano Rag Music	MS
1927	Toccata en do sostenido menor	MS
	Vals corto	
	Preludios 1. El barco de la tarde 2. Preludio pagano 3. Mi vida será siempre triste	MS
	Preludio Corto No. 1 (**)	NM
	Sonata Corta (***)	NM
1930	Son	ERM
	Comparsa (del ballet afro-cubano "El Velorio")	NM
1939	Son en fa menor	CF
	Berceuse Campesina	CF

(*) Las obras de García Caturla para piano son innumerables, sobre todo durante la primera época de su producción (1921-1927). Casi todas son intrascendentes, y aparecen en gran número inconclusas. Para figurar en este catálogo se han algunas de las más representativas de esta época y que aparecen completas.

(**) En el manuscrito aparece escrito así, aunque se desconoce si existe algún otro.

(***) En un solo movimiento breve.

Obras para Organo
(Works for Organ)

1924	Preludio	MS

Obras para Violín y Piano
(Works for Violin and Piano)

1924	Impromptus 1. Lamento 2. Leyenda 3. Balada y pequeño Scherzo	MS
1926	Leyenda	MS
1927	Canzonetta	MS
	Dos Improvisaciones	MS
	Serenata Pastoril	MS
1927-1928	Canto Guajiro	MS
1936	Comparsa (de la Segunda Suite de Danzas Cubanas) (*)	MS

Obras para Coro
(Choral Works)

1931	El Caballo Blanco, para coro mixto a capella	IIM (SMP)
1937	Canto de Cafetales (son popular), para coro mixto a capella (**)	IIM (SMP)

Obras para Canto y Varios Acompañamientos
(Works for Voice and Various Accompaniment)

1927	Ave María, para barítono, dos violines, cello y armonium	MS
1929	Dos Poemas Afro-cubanos, para voz y piano (***) (textos de Alejo Carpentier) 1. Mari-Sabel 2. Juego Santo	EMS

(*) Esta Segunda Suite de Danzas Cubanas nunca llegó a completarse, existen sólo esbozos de los distintos movimientos.

(**) El el manuscrito aparece "Canto de los Cafetales".

(***) Existe una versión de los Dos Poemas Afro-cubanos con acompañamiento orquestal (instrumentación de Américo Rojas): 3 – 2 – CI – 2 – CB – 2 – CF; 4 – 3 – 3 – 1 – timp, trgl, caja, bombo, platillos, tam-tam, arpa, voz, cuerda.

1930	Bito Manué, para voz y piano (texto de Nicolás Guillén)	EMS
1932	Mulata, para voz y piano (texto de Nicolás Guillén)	MS
1933	Yambambó, para voz y piano (texto de Nicolás Guillén)	MS
1937	Sabas, para voz, flauta, oboe, clarinete, viola y cello (texto de Nicolás Guillén)	MS

Composiciones Inconclusos
(Unfinished Compositions)

Opera

1934-1937	Manita en el Suelo (Mitología bufa afro-cubana; texto de Alejo Carpentier)	MS

Ballet

1929-1930	El Velorio (poema coreográfico afro-cubano) 1. Preludio 2. Canto Sagrado	MS

Orquesta: 4 (2 Piccs) – 3 – CI – 3 – Cl bajo – 3 – CF; 6 – 3 – 3 – Trbn bajo – 1; Timp, 2 Timbales cubanos, Trgl, Caja, Bombo, Platillos, Tam-tam, 2 Tumbadoras, 4 Bongós, Claves, Maracas, Gangarría, Piano, Cds.

Obras para Orquesta
(Works for Orchestra)

1932	Primera Sinfonía Adagio	MS

Orquesta: 4 (Picc) – 3 – CI – Cl Mib – 2 – Cl bajo – 3 – CF; 8 – 4 – 3 – Trbn bajo – 1; Timp, 2 Timbales cubanos, 2 Tumbadoras, Trgl, Caja, Bombo, Platillos, Tam-tam, Güiro, Maracas, Claves, Cencerros, Cds.

Conciertos
(Concertos)

1926	Concierto para Piano y Orquesta (*) (fragmentos del 1er. movimiento: Adagio)	MS
	Concierto para Violín y Orquesta Primer movimiento: Allegro noble	MS

Orquesta: 3 (Picc) – 2 - CI – 2 – Cl bajo – 2; 4 – 3 – 3 – 1; Timp, Trgl, Caja, Bombo, Platillo, Tam-tam, Arpa, Celesta, Violín solista, Cds.

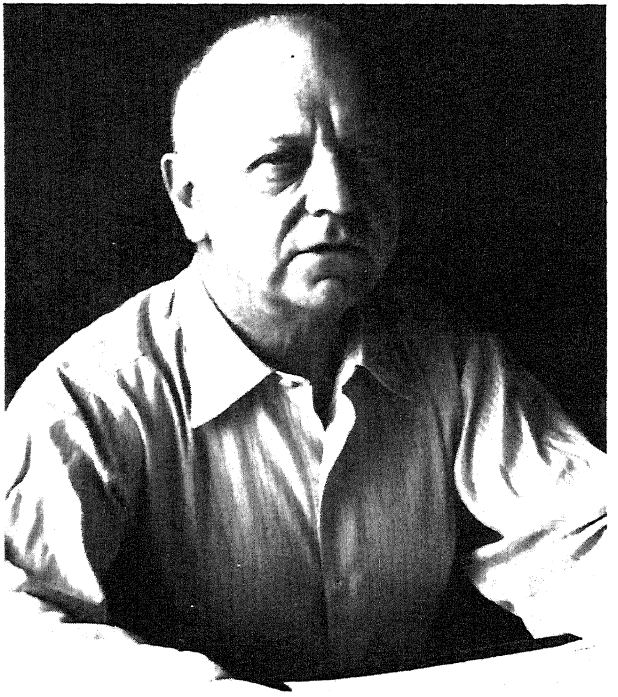
(*) Los fragmentos de este Concierto para Piano y Orquesta aparecen anotados para dos pianos, con indicaciones de instrumentación tentativa.

Música de Cámara
(Chamber Music)

1927 Cuarteto para cuerdas — MS
Primer Movimiento: Allegro
Segundo Movimiento: Tonada de Son (Andante)

EDITORES
(Publishers)

NM	New Music, New York
ERM	Ediciones de la Revista Musicalia, La Habana
CF	Carl Fisher, New York
IIM	Instituto Interamericano de Musicología, Montevideo
SMP	Southern Music Publishing Co., New York
EMS	Editions Maurice Senart, París
MS	Manuscrito



VIRGIL THOMSON

EL COMPOSITOR norteamericano, Virgil Thomson, nació en Kansas City, estado de Missouri, el 25 de noviembre de 1896. Allí se crió y estudió hasta que se alistó en el ejército norteamericano, durante la primera guerra mundial. Terminadas las hostilidades, regresó a su país con el rango de oficial del cuerpo de aviación y se matriculó en la Universidad de Harvard, donde se graduó en 1922. Inmediatamente después, hasta 1925, continuó sus estudios en París, con Nadia Boulanger, y, en Nueva York, con Rosario Scalero, como becario de la Fundación Payne y la Escuela de Música Juilliard, respectivamente. En la Universidad dictó clases de música y dirigió el Harvard Glee Club, y en Boston fue organista y director de coro de la King's Chapel, e inició su carrera de crítico con artículos en la revista *Vanity Fair* y el diario *The Boston Transcript.*

De 1925 a 1932, Thomson vivió nuevamente en París, donde lo sorprendió la segunda guerra mundial. Fue entonces cuando se relacionó con el grupo de compositores franceses conocido como *Les Six*, y se familiarizó con la música

VIRGIL THOMSON was born in Kansas City, Missouri on November 25, 1896, and grew up there until his enlistment in the army in World War I, during which he became an officer in the Aviation Corps. After the war he studied at Harvard University, graduating in 1922. During the postwar period until 1925 he studied with Nadia Boulanger in Paris on a Payne Fellowship and with Rosario Scalero in New York on a Juilliard Fellowship, taught music at Harvard, conducted the Harvard Glee Club, and was organist and choirmaster of King's Chapel in Boston. His career as a music critic also began at this time, with articles for *Vanity Fair* and *The Boston Transcript.*

From 1925-1932 Thomson lived in Paris once more, and indeed most of his time was spent there until the second year of the Second World War. His principal contacts there were with the group of contemporary French composers known as *Les Six* and with the music of Erik Satie, which had much influence upon his. He was also a close friend of Gertrude Stein, author of the librettos for his operas *Four Saints in Three*

Acts and *The Mother of Us All*, and frequently set her poetry to music.

His most famous works are the two Stein operas and his music for films, chiefly *The Plough that Broke the Plains* and *The River* (films by Pare Lorentz) and *Louisiana Story* (film by Robert Flaherty). The music for the latter won a Pulitzer Prize in 1949. One of this composer's favorite forms is the "musical portrait." He has made more than one hundred of these, mostly for piano and mostly "drawn from life." An able conductor, he has directed his own works with the New York Philharmonic-Symphony, the Boston Symphony, the Minneapolis, Houston, Philadelphia, Cincinnati, Indianapolis, Buffalo, Kansas City, St. Louis, Dallas and other orchestras.

As Music Critic of the New York Herald Tribune from 1940-54 Virgil Thomson achieved worldwide respect for his penetrating judgments and brilliant writing style. Essays by him have appeared in "Modern Music" and other periodicals, and he is the author of four books.

de Erik Satie, que tanto ha influido en su obra. Tuvo amistad de Gertrude Stein, autora de los libretos de sus óperas *Four Saints in Three Acts* y *The Mother of Us All*, y de los poemas de varias de sus canciones.

Entre las obras más importantes de Virgil Thomson figuran las óperas con los libretos de Gertrude Stein, y la música para las películas, especialmente las tituladas *The Plough that Broke the Plains* y *The River*, de Pare Lorentz, y *Louisiana Story*, de Robert Flaherty, cuya partitura ganó el Premio Pulitzer de 1949. Una de las formas favoritas del compositor es el "retrato musical" -tomado del natural-, de los cuales ha escrito más de cien y casi siempre para piano. Thomson es director de orquesta sobresaliente y ha actuado con los conjuntos sinfónicos más importantes de los Estados Unidos, entre ellos los de Nueva York, Boston, Minneapolis, Houston, Filadelfia, Cincinnati, Indianapolis, Buffalo, Kansas City, St. Louis y Dallas. Como crítico musical del diario New York Herald Tribune (1940-1954) logró el aprecio del público por su estilo brillante y juicio acertado. Varios de sus ensayos han aparecido en la revista *Modern Music* y otras publicaciones musicales. Es autor de cuatro libros.

LA VALSE GRÉGORIENNE

(♩ = 72)

I Les Ecrevisses

Voix

Piano

Lors... que la nuit changeait les muets en sourds, sous la lu-ne l'eau se couv-rait de bles-

II Grenadine

-su-res. Gre... na-de gre-na-di-ne, gre-nad' ou-vert sur un tapis. Ah! pen-dant que l'on dîne comm' les en-fants s'en-nui-ent. Faut-il que l'on nous di-se des bê-ti-ses à l'in-ter-nat: vous

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CATÁLOGO CRONOLÓGICO CLASIFICADO DE LAS OBRAS DEL COMPOSITOR NORTEAMERICANO

CLASSIFIED CHRONOLOGICAL CATALOG OF THE WORKS OF THE AMERICAN COMPOSER

VIRGIL THOMSON

Nació en Kansas City, Missouri, Estados Unidos de América, el 25 de noviembre de 1896
(Born in Kansas City, Missouri, U.S.A., November 25, 1896)

Año de Composición *(Year of Composition)*	Título *(Title)*	Duración en minutos *(Duration)*	Editor *(Publisher)*	Compañía Grabadora *(Recording Companies)*
	Obras para Piano *(Works for Piano)*			
1921 (November 25)	Prelude for Piano	2	MS	
1923	Two Sentimental Tangos (originally three) (See also listing under Works for Orchestra)	5	MS	
	1. Slow and Smooth	2		
	2. Not Fast	3		
1925	Synthetic Waltzes, for 2 pianos, 4 hands; also for 1 piano, 4 hands	6	EV	COL
1926 (June and August)	Five Inventions for Piano; also arr. for 2 pianos by Fizdale and Gold	6, 15	EV	
	1. With Marked Rhythm	1		
	2. Freely	1, 15		
	3. Flowing	2		
	4. Rhythmically	1		
	5. Firmly	1		
1926 (December)	Ten Easy Pieces and a Coda (to be played as a single work)	6	MS	
1928 (November)	Symphony on a Hymn Tune, arr. for 4 hands by John Kirkpatrick. (See also listing under Works for Orchestra)	19	MS	
1929 (October 24)	Portrait of Alice Branlière (See below, Portraits Album 5)	1, 30	MY	
(October 28)	A Portrait of Maurice Grosser (See below, Portraits Album 1)	1, 30	MY	
(November 2)	A Portrait of Ramon Senabre (See below, Portraits Album 2)	1, 30	MY	

1929 (November)	Piano Sonata No. 1 (now Symphony No. 2) Allegro Uguale Finale	16	MS
(December 10-16)	Piano Sonata No. 2 Cantabile Sostenuto Leggiero e brillante	7	MS
1930 (January 22)	Clair Leonard's Profile	1	MS
(February 1)	Madame Dubost chez elle	1	MS
(February 20)	Jean Ozenne (See below, Portraits Album 3)	1, 20	MY
(May 29)	Russell Hitchcock, Reading (See below, Portraits Album 5)	1	MY
(July 17-18)	Piano Sonata No. 3, on white keys (4 movements to be played as a single work)	5	MY
1932	Symphony No. 2, arr. 4 hands by Virgil Thomson (See listing under Works for Orchestra)	16	MS
1935 (April 30, May 4)	A Portrait of Constance Askew (See below, Portraits Album 2)	1	MY
1935 (May 1)	A Portrait of R. Kirk Askew, Jr. (See below, Portraits Album 2)	1, 30	MY
(May 5)	A Portrait of Carrie Stettheimer (See below, Portraits Album 1)	1, 30	MY
(May 5)	A Portrait of Ettie Stettheimer (See below, Portraits Album 5)	1	MY
(May 9)	A Portrait of Henry McBride (See below, Portraits Album 4)	1, 20	MY
(May 20)	A Portrait of Paul Bowles (See below, Portraits Album 3)	1	MY
(May 21)	A Portrait of A. Everett Austin, Jr. (See below, Portraits Album 4)	1, 15	MY
(May 22)	A Portrait of Josiah Marvel (See below, Portraits Album 4)	1, 30	MY
(May)	The John Mosher Waltzes (Published as part of Filling Station: No. 6, Family Life; see listing under Ballets)	2, 10	ARR
(September 2)	A Portrait of Miss Agnes Rindge (See below, Portraits Album 3)	2	MY

1935 (September 3)	Portrait of Helen Austin	1, 20	MS	
(September 6)	Portrait of Jere Abbott (See below, Portraits Album 2; see also listing under Works for Orchestra)	2	MY	
(September 16)	Harold Lewis Cook (See below, Portraits Album 5)	1, 15	MY	
(September 17)	A Day Dream (Portrait of Herbert Whiting)	2	CF	
1937 (November)	Filling Station, arr. for 2 hands by Virgil Thomson (See listing under Ballets)	21	ARR	
1938 (August 15)	Portrait of Claude Biais	1	MS	
(August 16)	Portrait of Louis Lange	1	MS	
1940 (April 1)	Portrait of Sherry Mangan (See below, Portraits Album 3)	1, 30	MY	
(April 8)	Portrait of Lise Deharme (See below, Portraits Album 2)	1, 30	MY	
(April 11)	Portrait of Louise Ardant (Published as With Trumpet and Horn in Nine Etudes for Piano)	2, 30	CF	
(April 12)	Portrait of Hans Arp (See below, Portraits Album 4)	1	MY	
(April 15)	Portrait of Max Kahn (See below, Portraits Album 2; see also listing under Works for Orchestra)	3	MY	
(April 17)	Portrait of Georges Hugnet (See below, Portraits Album 1; see also listing under Works for Orchestra)	1, 30	MY	
(April 18)	Portrait of Sophie Tauber-Arp (See below, Portraits Album 4)	2, 20	MY	
(April 20)	Eccentric Dance (Portrait of Madame Kristians Tonny)	2	CF	
(April 24)	Portrait of Flavie Alvarez de Toledo (See below, Portraits Album 1; see also listing under Works for Orchestra)	2, 25	MY	
(April 29)	Portrait of Theodate Johnson (See below, Portraits Album 5)	1, 30	MY	
(April 30)	Portrait of Pablo Picasso (See below, Portraits Album 1; see also listing under Works for Orchestra)	2, 15	MY	
(May 1)	Piano Sonata No. 4 (Guggenheim Jeune)	7	EV	NED
	Allegro	2, 30		
	Adagio	3		
	Vivace	1, 30		
	(Recorded as harpsichord solo)			

1940	(May 3)	Portrait of Howard Putzel (See below, Portraits Album 4)	2,50	MY
	(May 4)	Portrait of Léon Kochnitzky (See below, Portraits Album 2)	1,30	MY
	(May 7)	The Dream World of Peter Rose-Pulham (See below, Portraits Album 3)	2,20	MY
	(May 8)	Portrait of Dora Maar	2	MS
	(May 9)	Portrait of Tristan Tzara (Pastorale)	2	MS
	(May 12)	Portrait of Germaine Hugnet (See below, Portraits Album 2)	2.40	MY
	(May 13)	Portrait of Mary Widney (See below, Portraits Album 3)	1,30	MY
	(May 15)	Portrait of Pierre Mabille	1	MS
	(May 29)	Portrait of Nicolas de Chatelain (See below, Portraits Album 3; see also listing under Works for Orchestra)	4,30	MY
	(July 2)	Portrait of Clarita, Comtesse de Forceville (See below, Portraits Album 5)	1,45	MY
	(July 3)	Portrait of Jamie Campbell	1,15	MS
	(July 9)	Portrait of André Ostier (See below, Portraits Album 3)	1	MY
	(September 6)	A Portrait of Alexander Smallens (See below, Portraits Album 1; see also listing under Works for Orchestra)	2,40	MY
1941	(June 15)	A Portrait of Mina Curtiss (See below, Portraits Album 1)	2	MY
	(July 6)	A Portrait of Louise Crane (See below, Portraits Album 4)	1,40	MY
	(September 27)	Portrait of Jessie K. Lasell (piano sketch; see listing under Works for Orchestra)	2,30	MS
	(October 5)	Portrait of Florine Stettheimer (See below, Portraits Album 5)	2,20	MY
1942	(July 21)	Portrait of James Patrick Cannon	1,45	MS
	(July 29)	Portrait of Peter Monro Jack (See below, Portraits Album 5)	2,30	MY
	(September 30)	Portrait of Schuyler Watts	1,30	MS
	(October 1)	Portrait of Jean (Mrs. Schuyler) Watts (See below, Portraits Album 4)	1,30	MY

1942 (October 16)	Portrait of Aaron Copland (See listing under Works for Orchestra)	3, 15	MS	
1943-1944	Ten Etudes for Piano	17	CF	DEC
(July 12, 1943)	Repeating Tremolo (Fanfare)	2		
(July 9, 1943)	Tenor Lead (Madrigal) (also published separately)	2		
(July 13, 1943)	Fingered Fifths (Canon)	1, 30		
(Sept. 29, 1944)	Fingered Glissando (Aeolian Harp)	1, 30		
(July 11, 1943)	Double Glissando (Waltz)	2		
(Aug. 12, 1943)	For the Weaker Fingers (Music-Box Lullaby)	1		
(Nov. 8, 1943)	Oscillating Arm (Spinning Song)	1		
(Aug. 15, 1943)	Five-Finger Exercise (Portrait of Briggs Buchanan)	2		
(Aug. 16, 1943)	Parallel Chords (Tango)	2, 30		
(Aug. 12, 1943)	Ragtime Bass (published separately in two versions, one simplified)	1, 30		
After 1945-before 1950	Walking Song, arr. for 2 pianos by Fizdale and Gold from the film Tuesday in November	2	GS	
1945 (December 5)	A Portrait of Lou Harrison (See below, Portraits Album 1)	1	MY	
1929-1945	Portraits, for piano solo (5 Albums)		MY	
	Album 1			
	Bugles and Birds (Pablo Picasso)	2, 15		
	With Fife and Drums (Mina Curtiss)	2		
	An Old Song (Carrie Stettheimer)	1, 30		
	Tango Lullaby (Flavie Alvarez de Toledo)	2, 25		
	Solitude (Lou Harrison)	1		
	Barcarolle (Georges Hugnet)	1, 30		
	Fugue (Alexander Smallens)	2, 40		
	Alternations (Maurice Grosser)	1, 30		
	Album 2			
	Aria (Germaine Hugnet)	2, 40		
	A Portrait of R. Kirk Askew, Jr.	1, 30		
	In a Bird Cage (Lise Deharme)	1, 30		
	Catalan Waltz (Ramon Senabre)	1, 30		
	Five-Finger Exercise (Léon Kochnitzky)	1, 30		
	Sea Coast (Constance Askew)	1		
	Meditation (Jere Abbott)	2		
	Fanfare for France (Max Kahn)	3		
	Album 3			
	Cantabile (Nicolas de Chatelain)	4, 30		
	Toccata (Mary Widney)	1, 30		
	Pastoral (Jean Ozenne)	1, 20		
	Prelude and Fugue (Agnes Rindge)	2		
	The Dream World of Peter Rose-Pulham	2, 20		
	The Bard (Sherry Mangan)	1, 30		
	Souvenir (Paul Bowles)	1		
	Canons with Cadenza (André Ostier)	1		

	Album 4			
	Tennis (Henry McBride)	1, 20		
	Hymn (Josiah Marvel)	1, 30		
	Lullaby Which is Also a Spinning Song (Howard Putzel)	2, 50		
	Swiss Waltz (Sophie Tauber-Arp)	2, 20		
	Poltergeist (Hans Arp)	1		
	Insistences (Louise Crane)	1, 40		
	The Hunt (A. Everett Austin, Jr.)	1, 15		
	Wedding Music (Jean Watts)	1, 30		
	Album 5			
	Travelling in Spain (Alice Branlière)	1, 30		
	Scottish Memories (Peter Monro Jack)	2, 30		
	Duet (Clarita, Comtesse de Forceville)	1, 45		
	Russell Hitchcock, Reading	1		
	Connecticut Waltz (Harold Lewis Cook)	1, 15		
	Polka (Ettie Stettheimer)	1		
	Invention (Theodate Johnson)	1, 30		
	Parades (Florine Stettheimer)	2, 20		
1935-1939	Portraits for piano, published separately			
	Herbert Whiting (A Day Dream)	2	CF	
	Madame Kristians Tonny (Eccentric Dance)	2	CF	
	Guggenheim Jeune (Piano Sonata No. 4), recorded as harpsichord solo	7	EV	NED
1935-1951	Portraits for piano, appearing as parts of other works			
	The John Mosher Waltzes (No. 6, Family Life, in ballet Filling Station)	2, 10	ARR	NED
	Louise Ardant (With Trumpet and Horn in Nine Etudes for Piano)	2, 30	CF	
	Briggs Buchanan (Five-Finger Exercise in Ten Etudes for Piano)	2	CF	DEC
	Sylvia Marlow (Chromatic Double Harmonies in Nine Etudes for Piano)	2, 30	CF	
1940 & 1951	Nine Etudes for Piano	15	CF	
(April 11, 1940)	With Trumpet and Horn (originally Portrait of Louise Ardant)	2, 30		
(June 23, 1951)	Pivoting on the Thumb	1, 15		
(June 26, 1951)	Alternating Octaves	, 40		
(July 7, 1951)	Double Sevenths	1		
(June 22, 1951)	The Harp	2, 20		
(June 20, 1951)	Chromatic Major Seconds (The Wind)	1		
(June 17, 1951)	Chromatic Double Harmonies (Portrait of Sylvia Marlowe)	2, 30		
(July 10, 1951)	Broken Arpeggios (The Waltzing Waters)	1, 30		
(June 18, 1951)	Guitar and Mandolin	2		
After 1948	Three Pieces from Louisiana Story, transcribed by Andor Foldes for piano, 2 hands	15	MS	
	1. Bayou Pastorale	6		
	2. Chorale	3, 15		
	3. The Squeeze-Box	5, 30		

1951	(June 23)	Happy Birthday for Mrs. Zimbalist	0, 20	MS
		Walking Song, arr. for 2 hands by Virgil Thomson	2	MS
1956	(July 25)	Hommage à Marya Freund	1, 00	MS

Obras para Canto y Piano
(Works for Voice and Piano)

1920	(July)	Vernal Equinox, for soprano (Amy Lowell)	1	MS
	(September)	The Sunflower, for soprano (William Blake)	1	MS
1924	(August)	Three Sentences from The Song of Solomon, for tenor	3	MS
		1. Thou That Dwellest in the Gardens	1	
		2. Return, O Shulamite	1	
		3. I am My Beloved's	1	
1926	(April)	Susie Asado, for soprano (Gertrude Stein)	1, 30	CC
	(September)	The Tiger, for soprano (William Blake)	3	MS
1927	(February)	Preciosilla, for soprano (Gertrude Stein)	5	GS
	(November)	Une Mélodie dite La Valse Grégorienne, for soprano (4 poems by Georges Hugnet, to be sung without pause)	4	PP
1928	(May)	Trois Poèmes de la Duchesse de Rohan, for soprano	6, 30	MS
		1. A son Altesse la Princesse Antoinette Murat	2	
		2. Jour de chaleur aux bains de mer	1, 30	
		3. La Seine	3	
	(May)	La Berceau de Gertrude Stein, for soprano (8 Poèmes de Georges Hugnet to which have been added a Musical Composition by Virgil Thomson entitled Lady Godiva's Waltzes, to be sung without pause)	4, 15	MS
	(October)	Commentaire sur Saint Jérome, for soprano (Marquis de Sade)	1	MY
	(November)	Les Soirées Bagnolaises, for soprano (Georges Hugnet)	6	MS
1929	(September)	Portrait of F. B., for soprano, also for mezzo-soprano (Gertrude Stein)	4, 30	MS
1930	(April)	Le Singe et le Léopard, for soprano (La Fontaine)	4, 30	MS
	(April)	Oraison Funèbre, for tenor, also for baritone (Bossuet)	14	MS

1930 (August)	Air de Phèdre, for soprano, also for mezzo-soprano (Racine)	6	MS
(September)	Film: Deux soeurs qui sont pas soeurs, for soprano (Gertrude Stein)	4, 45	MS
1931 (Mar. 16)	Chamber Music, for soprano (Kreymbourg)	2	MS
(Aug. 20 & Oct. 1)	La Belle en dormant, for soprano or mezzo-soprano (Georges Hugnet)	4, 30	GS
	Pour Chercher sur la carte des mers	1	
	La Première de toutes	1, 15	
	Mon Amour est bon à dire	1, 15	
	Partis les vaisseaux	0, 45	
Arranged 1934	Pigeons on the Grass, Alas (from 4 Saints in 3 Acts), for baritone; also for baritone and orchestra (Gertrude Stein)	3	MY
1939 (July 19)	Dirge, for mezzo-soprano (John Webster)	1, 30	GS
1941 (September)	The Bugle Song, for mezzo-soprano or baritone (Tennyson)	1, 30	MS
1951 (July)	Four Songs to Poems of Thomas Campion, for mezzo-soprano (also published for acc. of clarinet, viola and harp; also arr. for mixed chorus)	9	RIC
	Follow Your Saint	2	
	There is a Garden in Her Face	2	
	Rose-Cheek'd Laura, Come	2	
	Follow Thy Fair Sun	3	
(August & October)	Five Songs from William Blake, for baritone (also with orchestra)	18	RIC
	The Divine Image	3	
	Tiger! Tiger!	4	
	The Land of Dreams	3	
	The Little Black Boy	4	
	"And Did Those Feet"	4	
1955 (August)	Old English Songs for Soprano		MS
	Look, How the Floor of Heav'n (Shakespeare)	1	
	The Holly and the Ivy, a Carol of Nativity and Lent (anon., 1557)	2, 15	
	At the Spring (Jasper Fisher)	1	
(August)	Old English Songs for Baritone		MS
	Consider, Lord (John Donne)	1	
	The Bell Doth Toll (Thomas Heywood)	1, 40	
	Remember Adam's Fall (anon., 15th cent.)	2, 30	
	John Peel (John Woodcock Graves)	3	

1956	Take, O Take Those Lips Away, from Measure for Measure, for any voice (Shakespeare)	0, 30	MS	

Obras para Voz Sola
(Works for Voice Unaccompanied)

1935 (December)	Go to Sleep, Alexander Smallens, Jr.	1	MS	
1937 (June)	Go to Sleep, Pare McTaggett Lorentz	1	MS	

Obras para Voz con Acompañamiento
(Works for Voice with Various Accompaniments)

1926 (April & May)	Five Phrases from The Song of Solomon, for soprano and percussion (1 player)	6	AME	
	Thou That Dwellest in the Gardens	1		
	Return, O Shulamite	1		
	O, my Dove	1		
	I am my Beloved's	1		
	By Night	2		
1927 (April)	Capital, Capitals, for four men's solo voices, TTBB, and piano	16	NM	COL
1931 (March)	Stabat Mater (in French), for soprano and string quartet, also for soprano and string orchestra (Max Jacob)	5	CC	COL
1951 (July)	Four Songs to Poems of Thomas Campion, for mezzo-soprano, clarinet, viola and harp (See listing under Chamber Music)	9		RIC

Obras para Organo
(Works for Organ)

1922 (January)	Fanfare	2	HWG	MGM & QR
(January)	Pastorale on a Christmas Plainsong	3	HWG	MGM & QR
(February)	Prelude	2	MS	
(June)	Passacaglia	8	MS	
December 1926-November 1927	Variations and Fugues on Sunday School Tunes	24	HWG	ESO
	Come, Ye Disconsolate	6		
	There's Not a Friend Like the Lowly Jesus	6		
	Will There Be Any Stars in My Crown?	6		
	Shall We Gather at the River?	6		
1940	Wedding Music	2	MS	
	1. To go in	1		
	2. To come out	1		

Obras Corales
(Choral Works)

1920 (July)	De Profundis, for mixed voices, SATB (in English) (revised for publication 1951)	2, 30	WTB	
1921 (December)	Sanctus, for men's voices, TTBB (in English)	1, 30	MS	
1922 (August)	Tribulationes Civitatum, motet for mixed voices, SATB, also for TTBB (in Latin)	3	WTB	
1924	Agnus Dei, canon for 3 equal voices (in Latin)	2	MY	
1922-24	Three Antiphonal Psalms, for 2-part Chorus, SA or TB (in English)	5	LDS	
(January, 1922)	Psalm 123, Unto Thee Lift I Up Mine Eyes	1		OVE
(January, 1922)	Psalm 133, Behold How Good and Pleasant It Is, Brethren	1		OVE
(August, 1924)	Psalm 136, O, Give Thanks to the Lord, for He Is Gracious	3		
1924 (January)	Missa Brevis, for men's voices, TTBB (in Latin)	14	MS	
	Kyrie Eleison	1		
	Gloria in Excelsis	3, 30		
	Credo	5		
	Sanctus	1		
	Benedictus	1		
	Agnus Dei	2		
	Fête Polonaise from Le Roi malgré lui (Chabrier), for men's voices, TTBB, accompanied	7	MS	
1925 (March)	Agnus Dei, for men's voices, TTBB (in Latin)	1	MS	
1926 (August)	Sanctus, TTBB with children's voices, SS or SA (in Latin)	1, 30	MS	
1928 (August)	Saints' Procession (from 4 Saints in 3 Acts) for mixed voices, SATB; also for men's voices, TTBB; solos for mezzo-soprano and bass (Gertrude Stein)	4, 30	MY	
1934 (August)	Seven Choruses from the Medea of Euripides (trans. Countee Cullen), for women's voices, SSAA, and percussion (ad lib.)	9, 30	MY	
	O, Gentle Heart	1, 30		
	Love, Like a Leaf	1, 30		
	O, Happy Were Our Fathers	1, 45		
	Weep for the Little Lambs	1		
	Go Down, O Sun	0, 45		
	Behold, O Earth	1, 30		
	Immortal Zeus Controls the Fate of Man	1, 30		

1934 (September)	Missa Brevis, for women's voices, SA, and percussion (ad lib.)	11	LDS
	Kyrie Eleison	1, 15	
	Gloria in Excelsis	2	
	Credo	5	
	Sanctus	0, 30	
	Benedictus	0, 30	
	Agnus Dei	1, 30	
1937 (October)	My Shepherd Will Supply My Need (Isaac Watts's paraphrase of the 23rd Psalm) for mixed voices, SATB; also for men's voices, TTBB, and for women's voices, SSAA	3	HWG
(November)	Scenes from the Holy Infancy, according to Saint Matthew; for mixed voices, SATB	9, 30	MY
	1. Joseph and the Angel	3	
	2. The Wise Men (with tenor solo)	3, 30	
	3. The Flight into Egypt	3	
1941 (September)	Welcome to the New Year, for mixed voices, SATB (Eleanor Farjeon)	1	MS
(September)	Surrey Apple Howler's Song, a round (words traditional)	1	MS
1949 (June)	Hymns from the Old South, for mixed voices, SATB	6, 50	HWG
	1. The Morning Star (author unknown)	1, 20	
	2. Green Fields (John Newton)	2, 30	
	3. Death, 'tis a Melancholy Day (Isaac Watts)	3	
1953 (August)	Kyrie, for mixed voices, SATB (in Greek)	3	MS
Arranged 1955	Four Songs to Poems of Thomas Campion, arr. by Virgil Thomson for mixed voices, SATB, acc.	9	RIC
	Follow Your Saint	2	
	There is a Garden in Her Face	2	
	Rose-Cheek'd Laura, Come	2	
	Follow Thy Fair Sun	3	
Arranged 1955	Tiger! Tiger! arr. by Virgil Thomson for mixed voices, SATB, acc., and for men's voices, TTBB, acc. (from 5 Songs from William Blake, for bar. and orch.)	4	RIC
1955 (December)	Song for the Stable, hymn, SATB (Amanda Benjamin Hall)		CHU
(December)	Never Another, hymn, SATB (Mark Van Doren)		CHU

Música de Cámara
(Chamber Music)

1926 (February)	Sonata da Chiesa Cl. in E flat, tpt. in D, viola, hn., tbn.	15	NM
	Chorale	5	
	Tango	5	
	Fugue	5	
1928-1940	Portraits for Violin Alone		
(July 21, 1928)	Señorita Juanita de Medina (Accompanied by Her Mother)	1, 30	MS
(August 31, 1928)	Madame Marthe-Marthine	1	MS
(October, 1928)	Miss Gertrude Stein as a Young Girl	1, 30	MS
(October, 1928)	Cliquet-Pleyel in F	2	MS
(October, 1928)	Mrs. C. W. L.	1, 30	MS
(October, 1928)	Georges Hugnet, Poet and Man of Letters	1	MS
(November, 1928)	Sauguet, from life	1	MS
(Sept. 15, 1940)	Ruth Smallens	2	MS
1929	Five Portraits for 4 Clarinets 2 cl., basset horn, bass cl.	9	MS
	Portrait of Ladies	3	
	Portrait of a Young Man in Good Health	2	
	Three Portraits of Christian Bérard		
	Christian Bérard, Prisonier	2	
	Bébé Soldat	1	
	En Personne (chair et os)	1	
	Le Bains-Bar (waltz for vn. and pn.; also for 2 vns., 'cello, bass and pn.)	5	MS
1930-1940	Portraits for violin and piano		MS
(March, 1930)	Alice Toklas	3	
(April, 1930)	Anne Miracle	1	
(April, 1930)	Mary Reynolds	1	
(1940)	Yvonne de Casa Fuerte	2	
1930 (July)	Sonata for Violin and Piano, No. 1	14	ARR
	Allegro	3	
	Andante Nobile	4	
	Tempo di Valzer	1, 15	
	Andante: Doppio Mov'to	5, 45	

1931	Stabat Mater (in French) for soprano and string quartet (Max Jacob)	5	CC	COL
(February)	String Quartet No. 1	19	ARR	
	Allegro Moderato	4		
	Adagio	4		
	Tempo di Valzer	5		
	Lento: Presto	6		
(November)	Serenade for Flute and Violin	5	SMP	
	1. March	2		
	2. Aria	1, 15		
	3. Fanfare	0, 15		
	4. Flourish	0, 20		
	5. Hymn	1		
1932	String Quartet No. 2	21	ARR	COL
	Allegro Moderato	6		
	Tempo di Valzer	3, 30		
	Adagio Sostenuto	4, 15		
	Allegretto	6, 40		
1942	Four Portraits for Violoncello and Piano, transc. by Luigi Silva	9, 15	MY	
	Fanfare for France (Max Kahn)	3		
	Tango Lullaby (Mlle. Alvarez de Toledo)	2, 25		
	In a Bird Cage (Lise Deharme)	1, 30		
	Bugles and Birds (Pablo Picasso)	2, 15		
1943 (September)	Sonata for Flute Alone	10	EV	
	Adagio: Allegro	3		
	Adagio	4, 30		
	Vivace	2, 30		
1947	Three Portraits, transc. for violin and piano by Samuel Dushkin	5, 30	MY	
	Barcarolle (Georges Hugnet)	1, 30		
	In a Bird Cage (Lise Deharme), unacc.	1, 30		
	Tango Lullaby (Mlle. Alvarez de Toledo)	2, 25		
1949 (January)	At the Beach, for trumpet and piano, also for tpt. and band	5	MS	
1951	Four Songs to Poems of Thomas Campion, for mezzo-sop., cl., viola and harp (also published for solo voice and piano; also arr. for mixed chorus)	9	RIC	
	Follow Your Saint	2		
	There Is a Garden in Her Face	2		
	Rose-Cheek'd Laura, Come	2		
	Follow Thy Fair Sun	3		

Obras para Orquesta o Banda

(Works for Orchestra or Band)

1923	Two Sentimental Tangos 2-2-2-2, 4-2-3-1, 2 perc., hp., strings	5	MS	
	I	2		
	II	3		
1928	Symphony on a Hymn Tune 2-2-2-2, 4-2-3-1, tymp., 3 perc., strings	19	SMP	
	Introduction and Allegro Andante Cantabile Allegretto Allegro (to be played without pause)			
1931	Symphony No. 2 3-3-3-3, 4-2-3-1, tymp., 2 perc., strings	16	LDS	
	Allegro con brio Andante Allegro (to be played without pause)			
1936 (February)	Suite from The Plow that Broke the Plains 1-1-3-1, 2-2-2, banjo-guitar (or piano), 2 perc. (incl. tymp.), strings	15	MY	VIC & DEC
	1. Prelude	1, 30		
	2. Pastoral (Grass)	1, 30		
	3. Cattle	3		
	4. Blues (Speculation)	3		
	5. Drought	1		
	6. Devastation	4, 30		
1937	Suite from The River 1-2-2-1, 2-2-2, 2 perc. (incl. tymp.), strings	20	SMP	ARS
	I The Old South	8		
	II Industrial Expansion in the Mississippi Valley	3		
	III Soil Erosion and Floods	6		
	IV Finale	3		
(November)	Suite from Filling Station (See also listing under Ballets) 2-2-2-2, 4-2-3-1 (or 2-2-3), tymp., 2 or 3 perc., piano, strings	15		VOX
	1. Prelude	1		
	2. Mac's Dance	2, 30		
	3. Scene	1, 20		
	4. Acrobatics	3		
	5. Tango	4		
	6. Big Apple	1, 20		
	7. Finale	1, 30		

1937-1944	Portraits for Orchestra			
(1937)	The John Mosher Waltzes (No. 6, Family Life, in the ballet Filling Station) 2-2-2-2, 4-3-3-1 (or 2-2-3), pn., hp., tymp., 2 perc., strings	2, 10		
(1942)	The Mayor La Guardia Waltzes 2-2-2-2, 4-2-3, 4 perc., strings	7	MS	
(1942)	Canons for Dorothy Thompson 2-1-E.h.-2-2, 4-2-3, 3 perc., strings	3	MS	
(Arranged 1944)	Fanfare for France (Max Kahn), for brass and percussion 4 hns., 3 tpts., 3 tbns., side drum, field drum	3	B&H	
(Arranged 1944)	Cantabile for Strings (Nicolas de Chatelain)	4, 30	MY	COL
(Arranged 1944)	Barcarolle for Woodwinds (Georges Hugnet) Fl., ob., E.h., cl., bass cl., bn.	1, 30	MY	
(Arranged 1944)	Fugue (Alexander Smallens) 2-2-2-2, 4-2-3, 1 perc., strings	2, 30	MY	COL
(Arranged 1944)	Tango Lullaby (Flavie Alvarez de Toledo) Fl. (pic.), E.h., cl., bn., bells, strings	3, 30	MY	COL
(Arranged 1944)	Meditation (Jere Abbott) 2-2-2-2, 2-2-2, strings	1, 30	MS	
(Arranged 1944)	Percussion Piece (Jessie K. (Mrs. Chester Whitin) Lasell) 2-2-2-2, 4-2-3-1, 4 perc., strings	2, 30	MS	COL
(Arranged 1944)	Bugles and Birds (Pablo Picasso) 2-2-2-2, 4-2-3, no perc., strings	2, 15	MY	COL
(Arranged 1945)	Pastorale (Aaron Copland) 2-2-2-2, 4-2-3-1, strings	3, 15	MS	
1947 (December)	The Seine at Night 3-3-3-3, 4-3-3-1, 2 hps., 2 perc., strings	9	GS	COL
1948	Suite from Louisiana Story 2-2-2-2, 4-2-3-1, hp., 2 perc., strings	18	GS	COL
	I Pastoral (The Bayou and the Marsh-Buggy)	5		
	II Chorale (The Derrick Arrives)	2, 30		
	III Passacaglia (Robbing the Alligator's Nest)	6, 30		
	IV Fugue (Boy Fights Alligator)	4		

1948	Acadian Songs and Dances (from Louisiana Story) 2-2-2-2, 2-2-2, hp., accordion (or pn.), 2 perc., strings	14	GS	DEC
	I Sadness	2		
	II Papa's Tune	1		
	III A Narrative	2		
	IV The Alligator and the Coon	2, 15		
	V Super-sadness	1, 15		
	VI Walking Song	1, 30		
	VII The Squeeze-Box	3, 30		
	Wheat Field at Noon 3-3-3-3, 4-3-3, hp., xylo., 2 perc., strings	7	GS	COL
1949 (May)	A Solemn Music, for band 2 pic., 2 fl., 2 ob., 2 bn., all clarinets, 4 sax., 3 ct., 2 tpt., 4 hns., 3 tbn., 2 bar., 2 tubas, tymp., 2 perc.	7	GS	MER
	Suite from The Mother of Us All 1-1-2-1, 2-2-1, hp., pn., 2 perc. (incl. tymp.), strings	18	MY	COL
	Prelude (Prelude to Act I, Sc. 1)	6, 30		
	Cold Weather (Prelude to Act I, Sc. 3)	3, 30		
	Wedding Hymn and Finale (transc. from Act I, Sc. 5 and Act II, Sc. 3)	5		
	A Political Meeting (Prelude to Act I, Sc. 2)	3		
1952 (October)	Sea Piece with Birds 3-3-3-3, 4-3-3, hp., 2 perc., strings	5	GS	COL
1956 (December)	Nine Chorale-Preludes by Brahms, transc. by Virgil Thomson	17, 15	MS	
	No. 1. My Jesus Calls Me Mein Jesu, der du mich	2, 30		
	No. 2. O, Blessed Jesus Herzliebster Jesu	3		
	No. 3. O World, I Now Must Leave Thee O Welt, ich muss dich lassen (first version)	1, 30		
	No. 4. My Faithful Heart Rejoices Herzlich thut mich erfreuen	1, 30		
	No. 5. Deck Thyself, My Soul Schmücke dich, O liebe Seele	1, 15		
	No. 6. Blessed Are Ye, Faithful Souls O wie selig seid ihr doch, ihr Frommen	1		
	No. 8. Behold, a Rose Is Blooming Es ist ein Ros' entsprungen	2, 15		

	No. 10. My Heart Is Filled with Longing Herzlich thut mich verlangen	2, 30		
	No. 11. O World, I Now Must Leave Thee O Welt, ich muss dich lassen (second version)	1, 45		

Obras para Solistas y Orquesta o Banda

(Works for Soloist with Orchestra or Band)

1931 (March)	Stabat Mater (in French) for sop. and string orch. (Max Jacob)	5		
1949 (January)	At the Beach, for trumpet and band	5	MS	
1950	Concerto for Violoncello and Orchestra 2-2-2-3, 4-2, hp., cel., 3 perc., strings	21	RIC	COL
	Rider on the Plains	6, 30		
	Variations on a Southern Hymn	9		
	Children's Games	5, 30		
1951	Five Songs to Poems of William Blake, for baritone and orchestra 2-2-2-2, 4-2-3-1, hp., 2 perc., strings	18	RIC	COL
	The Divine Image	3		
	Tiger! Tiger!	4		
	The Land of Dreams	3		
	The Little Black Boy	4		
	"And Did Those Feet"	4		
1954	Concerto for Flute, Strings, Harp and Percussion 1 or 2 hps., cel., 1 perc., strings	13	RIC	
	Rapsodico	2		
	Lento	4		
	Ritmico	7		

Operas

1928	Four Saints in Three Acts (Gertrude Stein) Soloists: sop., mezzo-sop., contr., tenor, bar., bass. Minor Soloists: 2 sop., 2 contr., 2 tenors, bar., bass. Chorus, ballet, four stage sets. Orch.: 1-1-2-1, 2-1-1, accordion, harmonium, 2 perc., strings	90	MY	VIC
	Prelude and Act I	30		
	Act II	20		
	Acts III & IV	40		

1947	The Mother of Us All (Gertrude Stein) Two acts, 8 scenes, five stage sets. 25 singers, 6 silent actors. Principal soloists: 2 sop., contr., 2 tenors, bar., bass. Orch.: 1-1-2-1, 2-2-1, hp., cel., pn., 2 perc., strings	103	MY	
	Act I, with instrumental preludes	63		
	Prelude to Sc. 1 (with cut made)	4		
	Prelude to Sc. 2	3		
	Prelude to Sc. 3	3, 30		
	Prelude to Sc. 4	1, 30		
	Act II, with Prelude to Sc. 3	40		
	Prelude to Act II, Sc. 3	1		

Ballets

1937	Filling Station (choreography by Lew Christensen) 2-2-2-2, 4-3-3-1 (or 2-2-3), pn., hp., tymp., 2 perc., strings	24	ARR	VOX
	1. Introduction	1		
	2. Mac's Dance (Pas seul)	2, 30		
	3. Scene (Mac and Motorist)	1, 20		
	4. Acrobatics (Mac and Truck-drivers)	3		
	5. Scene (State Trooper and Truck-drivers)	0, 45		
	6. Family Life (Motorist's Family and Truck-drivers)	2, 10		
	7. Tango (Rich Girl and Boy)	4		
	8. Valse à trois (Rich Girl and Boy with Mac)	2, 30		
	9. Big Apple (Ensemble)	1, 20		
	10. Hold Up (Ensemble)	0, 40		
	11. Chase (Ensemble)	1, 45		
	12. Finale (Ensemble)	1, 30		
Staged 1952	Bayou (choreography by Georges Balanchine, second version by Ruthanna Boris). Music: Acadian Songs and Dances from Louisiana Story. 2-2-2-2, 2-2-2, hp., accordion (or pn.), 2 perc., strings	14		
Arranged 1954	The Harvest According (choreography by Agnes de Mille), arranged by Virgil Thomson from Symphony on a Hymn Tune, Concerto for Violoncello and Orchestra, and Suite from The Mother of Us All 2-2-2-2, 4-2-3-1, hp., tymp., 2 perc., strings	40		

Música para Películas
(Music for Films)

1936	The Plow that Broke the Plains (Pare Lorentz) For Suite, see listing under Works for Orch. 1-1-3-1, 2-2-2, banjo-guitar, harm., 2 perc., strings	27	MS
1937	The River (Pare Lorentz) 35 mm. For Suite, see listing under Works for Orch. 1-2-2-1, 2-2-2, 2 perc., strings	36	MS
	16 mm. version	27	
	The Spanish Earth (Joris Ivans and Ernest Hemingway) in collaboration with Marc Blitzstein, a montage of recorded Spanish folk music	63	
1945	Tuesday in November (John Houseman) 1-1-2-1, 2-2-2, hp., 2 perc., strings	18	MS
1948	Louisiana Story (Robert Flaherty) For Suites, see listings under Works for Orch. 2-2-2-2, 2-2-2, hp., accordion, 2 perc., strings	81	MS

Música Incidental para el Teatro
(Incidental Music for Plays)

1929	Le Droit de Varech (play by Georges Hugnet). Not produced. Accordion solo.	MS
1934	A Bride for the Unicorn (play by Dennis Johnson) directed by Joseph Losey for the Harvard Dramatic Club. Male chorus, 3 perc. players.	MS
1936	Macbeth (for negro cast), directed by Orson Welles for the Federal Theater Fl., 3 clar., 3 tpt., 2 tbn., guitar, perc., strings, 4 African drums on stage	MS
	Injunction Granted, a Living Newspaper, directed by Joseph Losey for the Federal Theater Pic., 3 tpt., 1 tbn., 16 perc. players	MS
	Horse Eats Hat (Labiche, trans. Edwin Denby), directed by Orson Welles for Federal Theater, music by Paul Bowles, orch. by Virgil Thomson 2-2-2-2, 4-2-3, 2 solo pns., 2 perc., strings; also cornet soloist, small jazz band, gypsy waltz orch., player piano, bass vocal soloist	

1936	Hamlet (for Leslie Howard) directed by John Houseman Recorder, hn., 2 tpt., 2 bagpipes, 3 perc.	MS	
1937	Antony and Cleopatra (for Tallulah Bankhead) directed by Reginald Bache Ob., 2 tpt., 2 perc.	MS	
1938	Androcles and the Lion (Shaw) for the Federal Theater (Not orchestrated by Virgil Thomson)	MS	
1940	The Trojan Women (Euripides, trans. Edith Hamilton) directed by John Houseman for CBS Workshop Fl., E.h., clar., tpt., hn., perc. and sound effects	MS	
1941	Sound Track of the Life of a Careful Man (CBS Workshop) 2 clar., 2 hns., org., 2 perc., strings, women's voices SA	MS	
	Oidipous Tyrannos (Sophocles) in Greek, produced at Fordham University Male chorus, fl., 2 hn., perc.	MS	
1952	King Lear (for Orson Welles), directed by Peter Brook for TV-Radio Workshop of the Ford Foundation 2 tpt., 2 hn., 2 vla., 2 'celli, 2 perc.	MS	
1953	The Grass Harp (play by Truman Capote), directed by Robert Lewis Fl., hp., cel., vn., vla., 'cello	MS	
1954	Ondine (for Audrey Hepburn and Mel Ferrer) (play by J. Giraudoux), directed by Alfred Lunt Fl., hp., str. qtet., cel., 1 perc.	RIC	VAL
1956 (June)	King John (Shakespeare) directed by John Houseman for the American Shakespeare Festival Theater, Stratford, Conn. 2 tpt., 2 hn., 2 perc.	MS	
(June)	Measure for Measure (Shakespeare) directed by John Houseman for the American Shakespeare Festival Theater, Stratford, Conn. 2 tpt., 2 hn., 2 perc., tack piano, boy sop. soloist	MS	

Libros, Artículos y Críticas

(Books, Articles, and Reviews)

1939	The State of Music	New York	Wm. Morrow
1945	The Musical Scene	New York	A. Knopf

1948	The Art of Judging Music	New York	A. Knopf
1951	Music Right and Left	New York	H. Holt & Co.
Since 1924	Articles in American Mercury, Atlantic Monthly, Mademoiselle, Modern Music, New Republic, Vanity Fair and other magazines		
From October 1940 to October 1954	Regular reviews and Sunday articles in the New York Herald Tribune		

Editores
(Publishers)

AME	American Music Edition, 250 West 57th Street, New York, 19, N. Y.
ARR	Arrow Music Press (now B & H)
B&H	Boosey and Hawkes, Inc., 30 West 57th Street, New York 19, N. Y.
CC	Cos Cob – Arrow Music Press (now B & H)
CHU	University of Chicago Press, 5750 Ellis Avenue, Chicago 37, Illinois
EV	Elkan-Vogel Co., Inc., 1714-1716 Sansom St., Philadelphia 3, Pa.
CF	Carl Fischer, 56-62 Cooper Square, New York 3, N. Y.
LDS	Leeds Music Corp., RKO Bldg., 1270 Ave. of the Americas, New York, 20, New York
MS	Manuscript
MY	Mercury Music Corp., 47 West 63rd Street, New York 23, N. Y.
NM	New Music Edition, American Music Center, 250 West 57th St., New York 19, N. Y.
PP	Privately Printed
RIC	G. Ricordi & Co., 1270 Ave. of the Americas, New York 20, N. Y.
GS	G. Schirmer, Inc., 3 East 43rd St., New York 17, N. Y.
SMP	Southern Music Publishing Co., Inc., 1619 Broadway, New York 19, N. Y.
WTB	Weintraub Music Co., 853 Seventh Ave., New York 19, N. Y.

Compañías Grabadoras
(Recording Companies)

ARS	American Recording Society	NED	New Editions
COL	Columbia	OVE	OVERTONE Records
DEC	Decca	QR	Quality Records, Ltd., Canada
ESO	Esoteric	VAL	Valentino (R. F. T. Music Publishing Corp.)
MER	Mercury	VIC	RCA-Victor
MGM	M. G. M.	VOX	VOX

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